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1503
S249
147
1910

H. M. S. PINAFOR E

OR,

The Lass that Loved a Sailor.

WRITTEN BY

W. S. GILBERT

COMPOSED BY

ARTHUR SULLIVAN.

Vocal Score, Bound in Cloth. Gilt
Vocal Score, complete (paper cover)

"School Edition." Edited and arranged by Dr. W. G.
McNAUGHT (Voice Part only, in Tonic Sol-fa and Old Notation)

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DRAMATIS PERSONÆ.

| | | |
|---|-----|------------------------------------|
| The Rt. Hon. Sir Joseph Porter, K.C.B.... | ... | <i>First Lord of the Admiralty</i> |
| Captain Corcoran | ... | <i>Commanding H.M.S. Pinafore</i> |
| Ralph Rackstraw | ... | <i>... Able Seaman</i> |
| Dick Deadeye | ... | <i>... Able Seaman</i> |
| Bill Bobstay | ... | <i>Boatswain's Mate</i> |
| Bob Becket | ... | <i>Carpenter's Mate</i> |
| Tom Tucker | ... | <i>Midshipmite</i> |
| Sergeant of Marines. | | |
| Josephine | ... | <i>The Captain's Daughter</i> |
| Hebe | ... | <i>Sir Joseph's First Cousin</i> |
| Little Buttercup | ... | <i>A Portsmouth Bumboat Woman</i> |

First Lord's Sisters, his Cousins, his Aunts, Sailors, Marines, &c.

SCENE—QUARTERDECK OF H.M.S. PINAFORE, OFF PORTSMOUTH.

ACT I. Noon. ACT II. - Night.

H.M.S. PINAFORE.

INDEX.

Act I.

| NO. | | PAGE |
|-----|---|----------|
| | OVERTURE | 1 |
| 1 | OPENING CHORUS | 7 |
| 2 | RECITATIVE AND SONG (<i>Mrs. Cripps</i>) | 12 |
| 2a | RECITATIVE (<i>Mrs. Cripps and Boatswain</i>) | 15 |
| 3 | {SCENA (<i>Ralph and Chorus</i>) ... "The nightingale sighed for the moon's bright ray" ARIA (<i>Ralph</i>) "A maiden fair to see" | 15 18 |
| 4 | RECITATIVE, SONG AND CHORUS (<i>Captain Corcoran</i>) "My gallant crew, Good-morning" | 21 |
| 4a | RECITATIVE (<i>Mrs. Cripps and Captain Corcoran</i>) "Sir, you are sad" | 26 |
| 5 | SONG (<i>Josephine</i>) "Sorry her lot who loves too well" | 28 |
| 6 | CHORUS OF WOMEN (<i>behind the scenes</i>) "Over the bright blue sea" | 31 |
| 7 | CHORUS OF SAILORS "Sir Joseph's barge is seen" | 33 |
| 8 | (<i>Sir Joseph Porter, Cousin Hebe, Boatswain, and Chorus</i>) "Now give three cheers" | 39 |
| 9 | SONG (<i>Sir Joseph Porter and Chorus</i>) "When I was a lad" | 43 |
| 9a | EXIT FOR LADIES "For I hold that on the seas" | 49 |
| 10 | TRIO AND CHORUS (<i>Ralph, Boatswain, and Boatswain's Mate</i>) "A British tar is a" | 50 |
| 11 | DUET (<i>Josephine and Ralph</i>) "Refrain, audacious tar" | 54 |
| 12 | FINALE "Can I survive the overbearing" | 58 |
| | ENTR'ACTE | 87 |

Act II.

| | | |
|----|--|-----|
| 13 | SONG (<i>Captain Corcoran</i>) "Fair moon, to thee I sing" | 88 |
| 14 | DUET (<i>Mrs. Cripps and Captain Corcoran</i>) "Things are seldom what they seem" | 91 |
| 15 | SCENA (<i>Josephine</i>) "The hours creep on apace" | 97 |
| 16 | TRIO (<i>Josephine, Captain Corcoran, and Sir Joseph Porter</i>) "Never mind the why and wherefore" | 103 |
| 17 | DUET (<i>Captain Corcoran and Deadeye</i>) "Kind Captain, I've important information" | 108 |
| 18 | SOLI AND CHORUS "Carefully on tip-toe stealing" | 114 |
| 19 | OCTET AND CHORUS "Farewell, my own" | 131 |
| 20 | LEGEND (<i>Mrs. Cripps and Chorus</i>) "A many years ago" | 136 |
| 21 | FINALE "Oh joy! Oh rapture unforeseen" | 141 |

H. M. S. "Pinafore:"
Or,
THE LASS THAT LOVED A SAILOR.

— + —

OVERTURE.

Allegro.

PIANO.

Allegro.

PIANO.

2

ff

rall.

Andante.

pp

con Ped.



Allegro vivace.









Allegretto Pesante.

PIANO.

con ggra.....

Staccato

con ggra.....

con grá.....

cresc.

con grá.....

cresc molto

con grá.....

con grá.....

con grá.

BASSES. *f*

We sail the ocean

blue, Andour sau cy ship's a beauty; We're so ber men and true, And at-

TENORS.

When the balls whistle free o'er the bright blue sea We

- ten - tive to our du - ty. When the balls whistle free o'er the bright blue sea We

stand to our guns all day. When at an - chor we ride On the Ports - mouth tide, We've

stand to our guns all - day. When at an - chor we ride On the Ports - mouth tide, We've

plen - ty of time for play, A - hoy! A - hoy! A - hoy! A -

plen - ty of time for play. The balls whis - tle free

The musical score consists of two staves of music for tenor. The top staff is in common time (indicated by a 'C') and the bottom staff is in 6/8 time (indicated by a '6/8'). The lyrics are as follows:

TENORS.

When the balls whistle free o'er the bright blue sea We
- ten - tive to our du - ty. When the balls whistle free o'er the bright blue sea We

stand to our guns all day. When at an - chor we ride On the Ports - mouth tide, We've
stand to our guns all - day. When at an - chor we ride On the Ports - mouth tide, We've

plen - ty of time for play, A - hoy! A - hoy! A - hoy! A -
plen - ty of time for play. The balls whis - tle free

- hoy! We stand to our guns, to our guns all day.
 O'er the bright blue sea, We stand to our guns, to our guns all day.
con 8va.....

We sail the o - cean blue, And our sau - cy ship's a beau - ty: We're
ff
 We sail the o - cean blue, And our sau - cy ship's a beau - ty: We're
con 8va

sober men and true, And at - tentive to our du - ty; Our sau - cy ship's a
 sober men and true, And at - tentive to our du - ty; Our sau - cy ship's a
con 8va.....

beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and
beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and

con grā..... *con grā.....*

true We sail the o - - - - - cean blue.
true, We sail the o - - - - - cean blue.

con grā.....

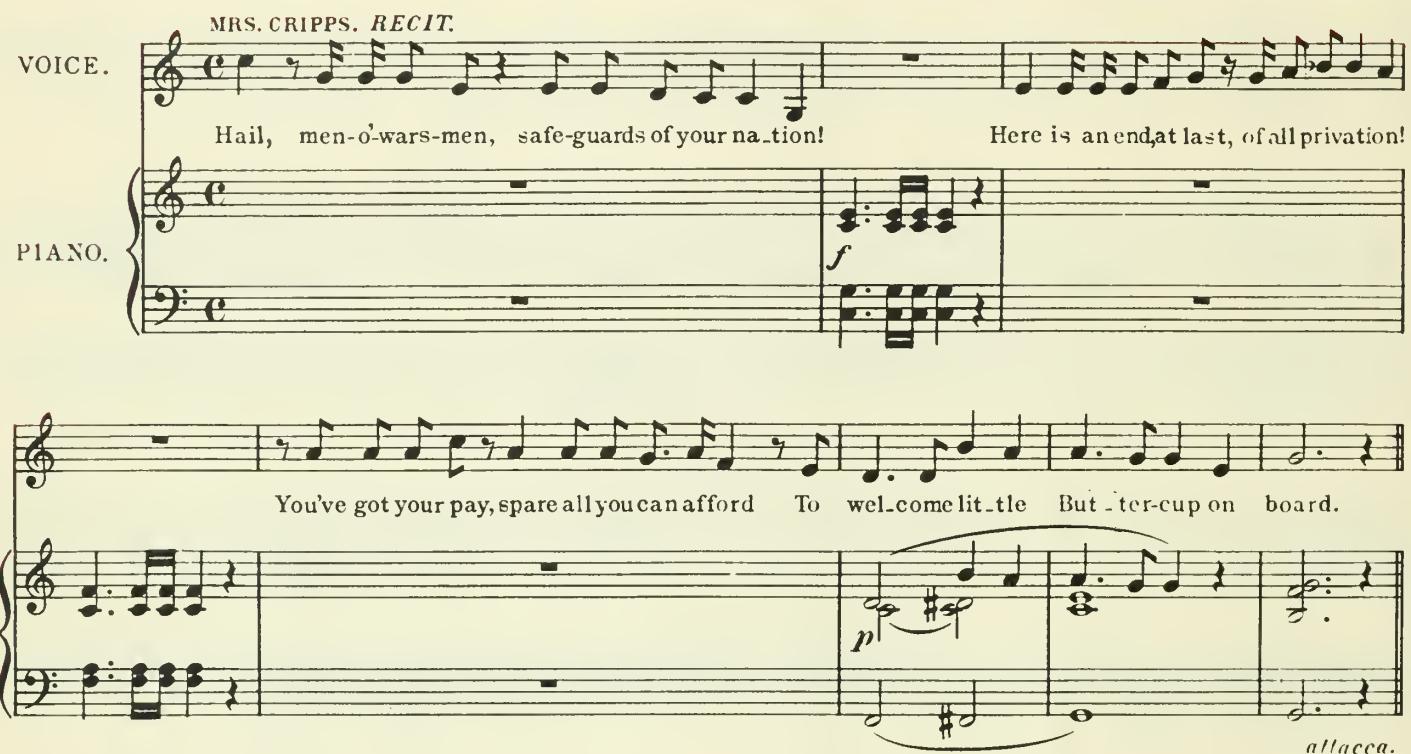
roll.

The musical score consists of four staves. The top two staves are for the voice, with the first staff in treble clef and the second in bass clef. The bottom two staves are for the piano, with the first in treble clef and the second in bass clef. The lyrics are written below the vocal staves. The piano accompaniment includes various chords and a 'roll' instruction. The score is set against a light yellow background with a red border.

Nº 2.

RECITATIVE and SONG—(Mrs. Cripps.)

MRS. CRIPPS. *RECIT.*

VOICE. 

PIANO.

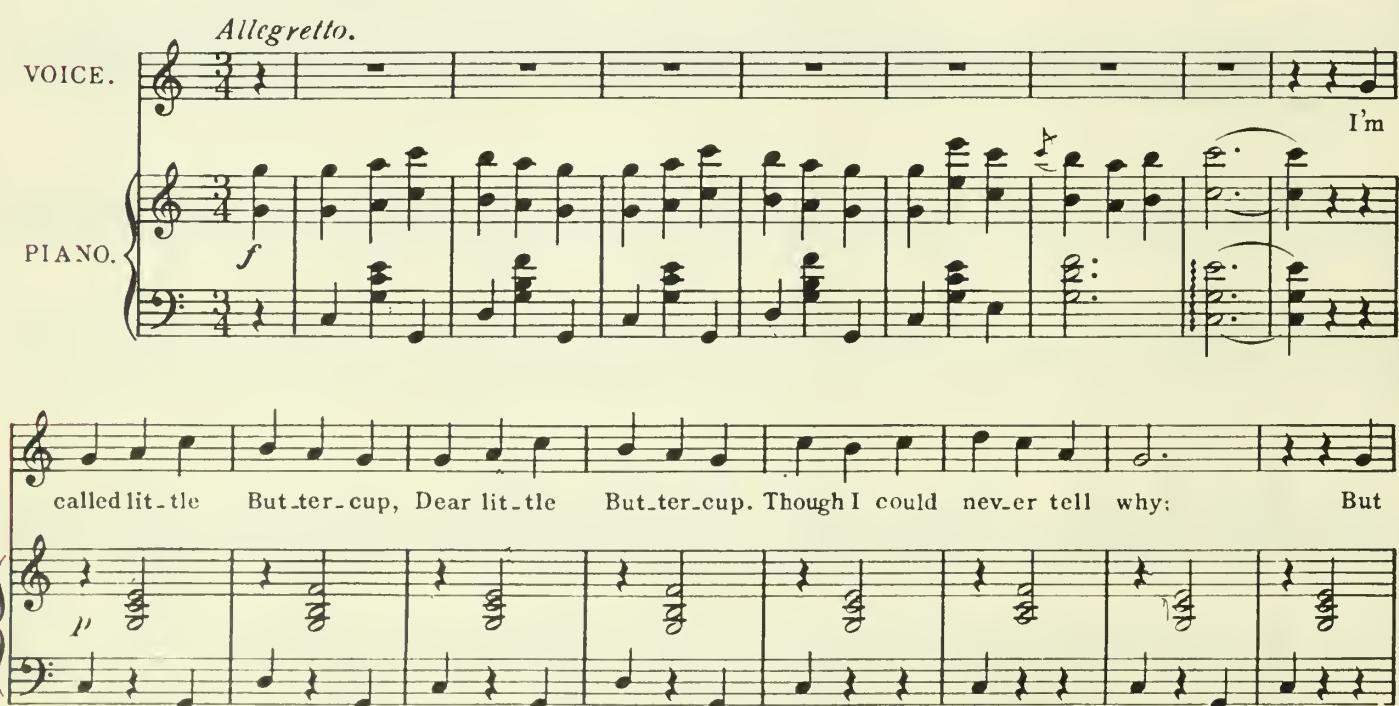
Hail, men-o'-wars-men, safe-guards of your na_tion! Here is an end, at last, of all privation!

You've got your pay, spare all you can afford To wel_come lit_tle But_ter-cup on board.

attacca.

SONG—(Mrs. Cripps.)

Allegretto.

VOICE. 

PIANO.

I'm

called lit_tle But_ter-cup, Dear lit_tle But_ter-cup. Though I could never tell why; But

still I'm call'd Butter_cup, Poor lit_tle Butter_cup, Sweet lit_tle Butter_cup I.

I've snuff and to_bac_cy, And ex_cel_lent jack_y; I've scis_sors, and watch_es, and

knives; I've rib_bons and la_ces To set off the fa_ces Of pret_ty young

sweet_hearts and wives. I've trea_cle and tof_fee, I've tea and I've

cof_fee. Soft tom_my and suc_cu_lent chops; I've

chickens and coonies, And pret ty po - lo-nies, And ex - cellent pep-per-mint
 rall.
 rall.

a tempo
 drops. Then buy of your But - ter - cup, Dear lit - tle But - ter - cup,
a tempo

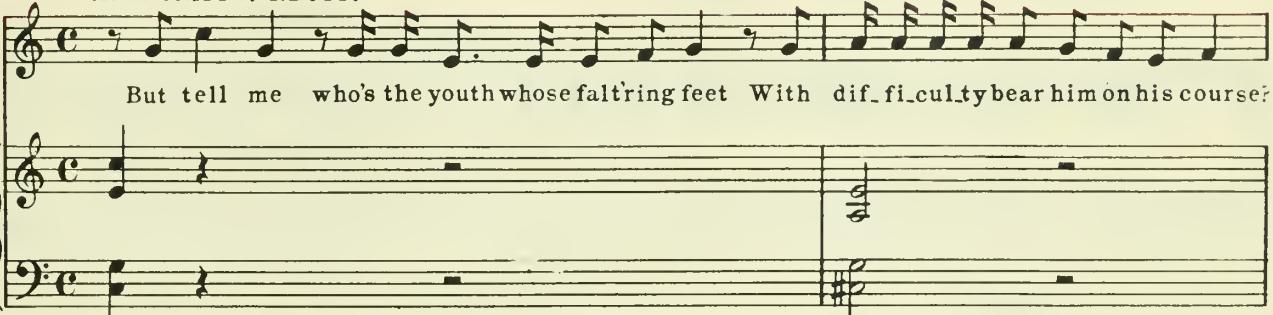
Sail - ors should ne - ver be shy - So buy of your But - ter - cup,
 Poor lit - tle But - ter - cup, Come, of your But - ter - cup buy. —

colla voce

Nº 2a

RECITATIVE (Mrs. Cripps and Boatswain's Mate.)

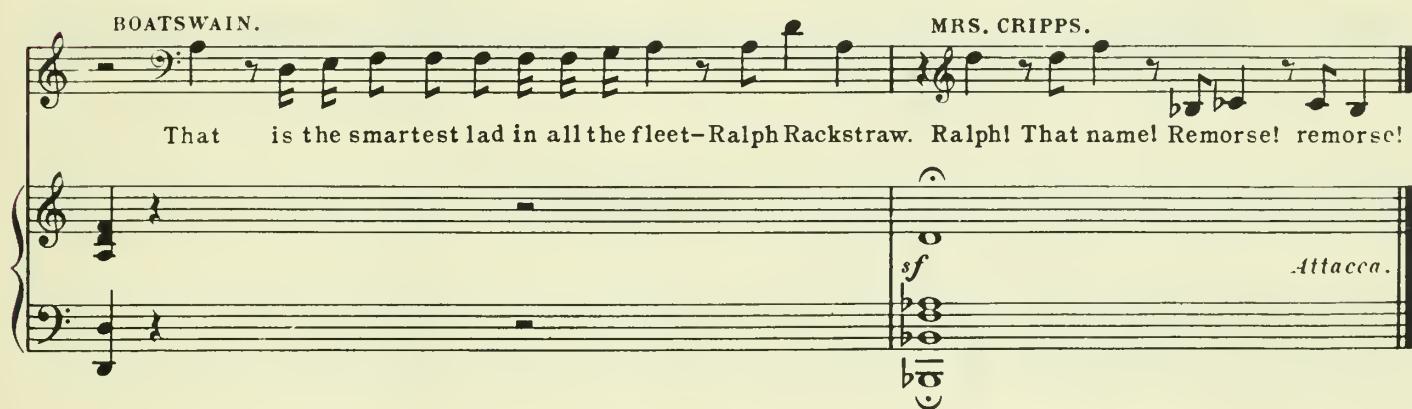
MRS. CRIPPS. RECIT.

VOICE. 

PIANO. 

BOATSWAIN.

MRS. CRIPPS.



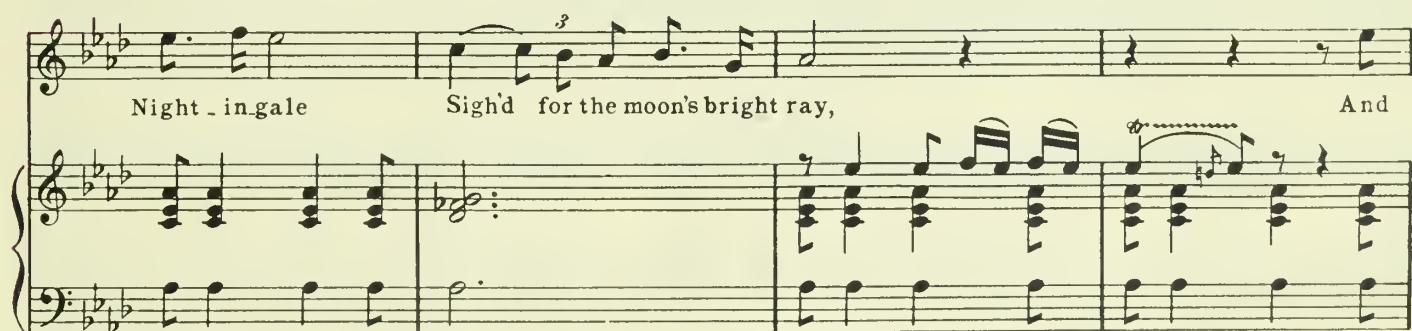
Nº 3.

SCENA—(Ralph) and CHORUS.

Andante.

VOICE. 

PIANO. 



told his tale In his own me-lo-dious way. He sang "Ah, well-a-
 day!" BASSES. He sang "Ah, well-a - day!" RALPH. The low - ly vale For the
 moun - tain vain-ly sighed, To his hum - ble wail The
 e - choing hills re - plied. They sang "Ah, well-a - day!" They

CHORUS.
 TENORS.
 pp

BASSES.

RALPH.

f dim.

p

pp

f dim.

p

RALPH.

sang "Ah, well-a-day!" I know the value of a kindly chorus, But

cho-rus-es yield lit-tle con-so-la-tion When we have pain, and sor-row too, be-

f dim.

MRS. CRIPPS.

-fore us! I love, and love, alas, above my sta-tion! He

p ff

CHORUS. *unis.*

loves, and loves a lass above his sta-tion. Yes, yes, the lass is much above his sta-tion.

attacca.

BALLAD.

Andante moderato.

VOICE. RALPH.

PIANO. A

mai-den fair to see, The pearl of min-strel-sy, A bud of blushing beau-ty; For

CHORUS.

whom proud no-bles sigh, And with each o-ther vie To do her me-nial's du-ty. To

RALPH.

do her me-nial's du-ty. A sui-tor, low-ly born, With

hope - less pas - sion torn, And poor be - yond de - - ny - ing, Has

dared for her to pine, At whose ex - al - ted shrine A world of wealth is

CHORUS.

RALPH.

sigh - ing. A world of wealth is sigh - ing. Un - learn - ed he in aught Save

that which love has taught, (For love had been his tu - tor;) Oh,

pi - ty, pi - ty me- Our cap-tain's daughter, she, And I that low - ly
 sui - tor! Oh, pi - ty, pi - ty me-Our captain's daughter, she, And I that low - ly
 CHORUS OF MEN.
 TENORS.
 And he, and he, that low - ly
 BASSES.
 And he, and he, that low - ly
 sui - tor.
 sui - tor.
 sui - tor.
 f   

*

Nº 4.

RECIT., SONG and CHORUS—(Captain Corcoran.)

Allegretto.

VOICE. RECIT. CAPTAIN C.
My gallant crew, good

VOICE.

Allegretto.

PIANO. *ff*

morn-ing! CHORUS. TENORS & BASSES. I hope you're all quite well.

Sir, good morning! Quite well, and

I am in rea-son-a-ble health, And hap-py To meet you all once more.

you, sir?

(CHORUS.)

You do us proud, sir!

am the captain of the Pin-a-fore!
do my best to satis - fy you all -

You're
You're ex -

CHORUS OF MEN.

ve - ry, ve - ry good, And, be it un - der - stood, I com - mand a - right good
- ceed - ing - ly po - lite, And I think it on - ly right To re - turn the - com - pli -

crew.
- ment.

We're ve - ry, ve - ry good, And, be it un_der_stood, He com -
We're ex - ceed - ing - ly po - lite, And he thinks it on - ly right To re -

Though re - la - ted to a peer, I can
Bad lan - guage or a - buse, I

- mands a - right good crew.
- turn the - com - pli - ment.

hand, reef, and steer, Or ship a sel - va - gee; I am
ne - ver, ne - ver use, What - e - ver the e - mer - gen - cy; Though

never known to quail At the fury of a gale, And I'm ne_ver, ne_ver sick at
 "bother it," I may Oc_casion_ally say, I ne_ver use a big, big

sea! No, ne_ver! Hardly
 D- No, ne_ver! Hardly

What, ne_ver? What, ne_ver? What, ne_ver? What, ne_ver?

f

TENORS.
 e_ver! He's hardly e_ver sick at sea. Then give three cheers, and
 e_ver! Hardly e_ver swears a big, big D! {

BASSES.
 He's hardly e_ver sick at sea. Give three cheers, and
 Hardly e_ver swears a big, big D! {

dim. *p*

dim. *p*

one cheer more, For the har - dy cap - tain of the Pin - a - fore! Then
2nd verse only (well - bred)

one cheer more, For the har - dy cap - tain of the Pin - a - fore! Then
2nd verse only (well - bred)

ff

(*Pause second verse only.*)

give three cheers, and one cheer more, For the cap - tain of the Pin - a - fore.

give three cheers, and one cheer more, For the cap - tain of the Pin - a - fore.

2nd Verse.

ff

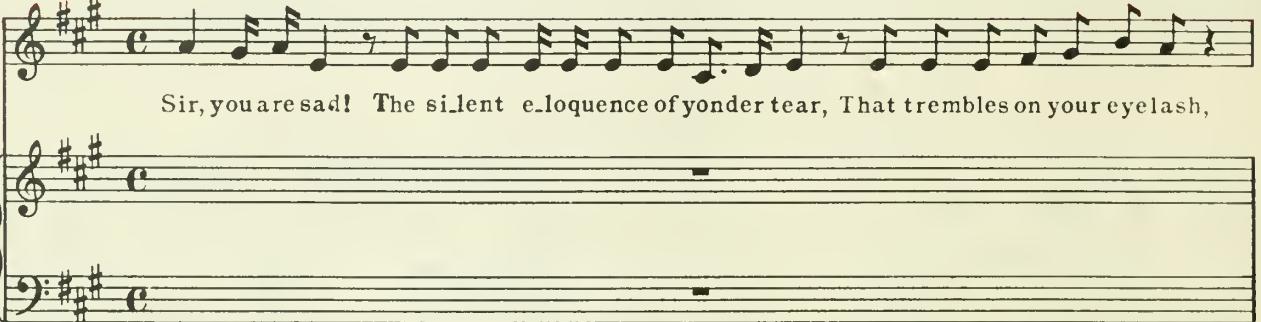
1. CAP. C. 2.

2. I

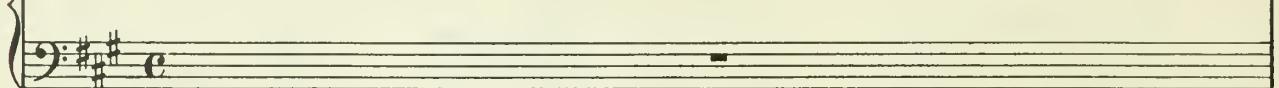
Nº 4^a

RECIT.—(Mrs. Cripps and Captain Corcoran.)

MRS. CRIPPS.

VOICE. 

Sir, you are sad! The silent eloquence of yonder tear, That trembles on your eyelash,

PIANO. 

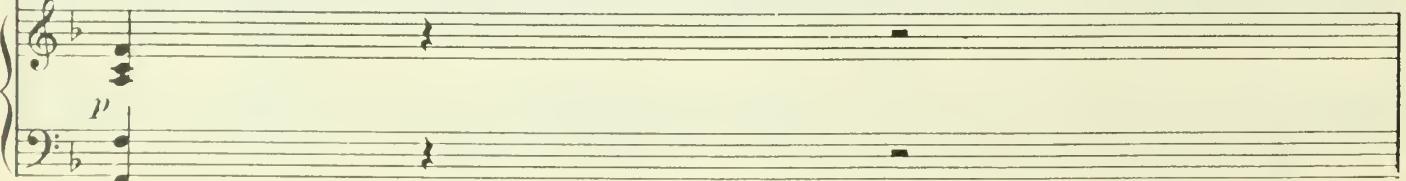
Proclaims a sor-row far more deep than common; Con-fide in me— fear not— I am a mo-ther!

CAPTAIN C.



Yes, Little But-ter-cup, I'm sad and sor-ry,

My daugh-ter, Jo-se-phi-ne, the fair-est flower That e-ver blos-somed on an-ces-tral



tim _ ber. Is sought in marriage by Sir Jo _ seph Por _ ter, Our Ad _ mi _ ral _ ty's First Lord,

but for some rea _ son She does not seem to tackle kindly to it.

MRS. CRIPPS.

Ah. poor Sir Jo _ seph! Ah, I know too well — The

Tempo moderato.

an _ guish of a heart that loves but vain _ ly! But see, here comes your

CAPTAIN C.

most attractive daughter. I go, farewell! A plump and pleasing per _ son!

Segue

Nº 5.

SONG—(Josephine.)

Andante.

VOICE.

PIANO.

Sor-ry her

lot— who loves too well, Hea-vy the heart— that hopes but vain - ly,

Sad— are the sighs that own the spell Uttered by eyes— that speak too plain - ly;

Sor-ry her lot— who loves too well, Heavy the heart that hopes but vain - ly.

rall.

wearied one Flies from the empty waste of waters.

Sad is the hour— when sets the sun— Dark is the night to earth's poor

Un poco animato.

rall. daugh - ters. Hea - vy the sor - row that bows — the

rall. p

cresc. head When love is a - live — and hope — is dead! When

cresc.

love — is a - live And hope, — is dead.

colla voce

NO. 6.

CHORUS OF WOMEN. (Behind the Scenes.)

Andantino.

SOPRANOS & CONTRALTOS.

crease.

VOICE.

0 - ver the bright blue sea ____ Comes Sir

PIANO.

21

REFERENCES

A musical score for two voices, soprano and alto. The soprano part (top line) consists of a continuous melodic line with sustained notes and rests. The alto part (bottom line) consists of a continuous melodic line with sustained notes and rests. The score is written on a five-line staff with a key signature of one sharp (F#) and a common time signature.

Jo - - - seph Por - ter, K. C. B., Wher - e - - - ver he may

Where

A musical score for piano, page 3. The top staff (treble clef) has a continuous eighth-note pattern. The bottom staff (bass clef) has sustained notes with vertical stems. A dynamic marking 'f' (fortissimo) is placed above the bass staff. The page number '3' is at the bottom right.

1

go _____

Bang, bang the loud nine poun - ders go!

A musical score for a vocal piece, likely for a soloist and piano. The score consists of five staves of music with lyrics. The vocal part (soprano) starts with a dynamic of *f* and a melodic line featuring eighth and sixteenth notes. The lyrics are "Shout _____ o'er the bright blue sea _____ For Sir". The piano accompaniment is in the bass and middle octaves. The vocal part continues with "Jo - seph Por - ter, K. C. B." followed by a repeat sign and "Shout _____ o'er the bright blue". The piano part includes dynamic markings *p* and *f*. The vocal part concludes with "sea _____ For Sir Jo - seph Por - ter, K. C. B. For Sir" and ends with a dynamic of *dim.*. The piano part ends with a dynamic of *p* and *pp*.

Shout _____ o'er the bright blue sea _____ For Sir

Jo - seph Por - ter, K. C. B. Shout _____ o'er the bright blue

sea _____ For Sir Jo - seph Por - ter, K. C. B. For Sir

Jo - seph Por - ter K. C. B.

Nº 7.

CHORUS OF SAILORS.

Allegretto come I^{ma} TENORS & BASSES.

VOICE. *p*

Sir-Joseph's barge is seen, And its crowd of blushing

PIANO. *pp staccato*

beau-ty, We hope he'll find us clean, And at - ten-tive to our du - ty. We

beau-ty, We hope he'll find us clean, And at - ten-tive to our du - ty. We

sail, we sail the o - cean blue, And our sau - cy ship's a beau-ty, We're

sail, we sail the o - cean blue, And our sau - cy ship's a beau-ty, We're

cresc.

so _ ber, so _ ber men and true, And at _ ten _ tive to our du _ ty, So _ ber, so _ ber men and

cresc.

so _ ber, so _ ber men and true, And at _ ten _ tive to our du _ ty, So _ ber, so _ ber men and

cresc.

so _ ber, so _ ber men and true, And at _ ten _ tive to our du _ ty, So _ ber, so _ ber men and

cresc. molto

true. _____ We're smart and so _ ber men, And quite de _ void of fe _ ar, In _

true. _____ We're smart and so _ ber men, And quite de _ void of fe _ ar, In _

ff

all the Royal N. None are so smart as we are.

ff

all the Royal N. None are so smart as we are.

p



SOPS. & CONTS.

trip - ping, Light - ly skip - ping, Flock the - maid - ens to - the - ship - ping; Gai - ly -

trip - ping, Light - ly skip - ping, Flock the - maid - ens to - the -

shipping. TENORS & BASSES. Sai - lors—

Flags, and guns, and pennants dip - ping, All the la - dies love the ship - ping.

sprightly, Al - ways right - ly Wel - come la - dies so po - lite - ly.

TENORS & BASSES. La - dies who can smile so bright - ly Sai - lors wel - come most po - lite - ly, welcome most po -

Sai - lors sprightly, Al - ways right - ly Wel - come la - dies so po -

lite - ly.

lite - - ly. Gai - ly trip - ping, Light - ly skip - ping, Flock the -
 TENORS.

BASS. We're smart and so - ber men, And
 Gai - ly trip - ping, Light - ly skip - ping, Flock the

mai - dens to - the - ship - ping, Gai - ly trip - ping, Light - ly skip - ping, Flock the -
 quite de - void of fe - ar, In - all the roy - al N. None
 mai - dens to - the - ship - ping, Gai - ly trip - ping, Light - ly skip - ping, Flock the

mai - dens to - the - ship; Sai - lors sprightly, Al - ways right - ly Wel - come
 Legato

are so smart as we are; La - dies who can smile so bright - ly Sai - lors
 Legato

mai - dens to - the - ship; La - dies who can smile so bright - ly Sai - lors
 Legato

mf>

dim.
 la-dies so po - lite
 TENORS & BASSES. *dim.*
 wel-come most po - lite

p
p

ly, — so polite - ly. Gai-ly tripping, Lightly
 ly, most polite - ly. Gai-ly tripping, Lightly

cresc.
 skip-ping, Sailors al-ways wel-come la-dies most po - lite
cresc.
 skip-ping, Sailors al-ways wel-come la-dies most po - lite

dim.
p

p

N^o 8. Cap^t Corcoran, Sir Joseph, Cousin Hebe and Chorus.

Moderato.
CAPTAIN C.

Now give three cheers, I'll lead the way. Hur- rah! Hurrah! Hur-ray! Hur-

CHORUS.

Hur-ray! Hur-

Hur-ray! Hur-

Moderato.

PIANO.

f a tempo

- ray! Hur-ray! SIR J. PORTER. *Vivace.*

- ray! Hur-ray! I am the mon-arch of the

- ray! Hur-ray! 10 bars Side drum. *Vivace.* (ad lib. until voice)

COUSIN HEBE.

sea, The ruler of the Queen's Na- vee, Whose praise great Bri-tain loudly chants: And

we are his sis_ters and his cou_sins and his aunts. **SOPHS.&CONTS.**

And we are his sis_ters and his **TENORS & BASSES.**

And they are his sis_ters and his

cresc.

His sis_ters and his cou_sins and his aunts.

cou_sins and his aunts, His sis_ters and his cou_sins and his aunts.

cou_sins and his aunts, His sis_ters and his cou_sins and his aunts.

p

SIR J. PORTER.

When at an_chor here I ride, My bo_som swells with

COUSIN HEBE.

pride, And I snap my fingers at a foe-man's taunts. And so do his sisters and his

cousins and his aunts. His
SOP. & CONT.

And so do his sisters and his cousins and his aunts, His
TENORS & BASSES.

And so do his sisters and his cousins and his aunts, His

cresc.

SIR J. PORTER

sis - ters and his cou-sins and his aunts.

But

sis - ters and his cou-sins and his aunts.

sis - ters and his cou-sins and his aunts.

when the breez - es blow I gen-er - a - ly go be - low, And

COUSIN HEBE.

seek the se - clu-sion that a ca - bin grants. And so do his sisters and his

cou-sins and his aunts, SOP. & CONT. And
 And so do his sis-ters and his cou-sins and his aunts. And
 TENORS & BASSE
 And

so do his sis-ters and his cou-sins and his aunts, His sis-ters and his cou-sins; Whom he
 so do his sis-ters and his cou-sins and his aunts, His sis-ters and his cou-sins; Whom he
 so do his sis-ters and his cou-sins and his aunts, His sis-ters and his cou-sins; Whom he

reck-ons up by doz-ens, and his aunts.
 reck-ons up by doz-ens, and his aunts.
 reck-ons up by doz-ens, and his aunts.

Attacca.

NO. 9.

SONG.—Sir J. Porter and Chorus.

Allegro non troppo.

PIANO.

SIR J. PORTER.

1. When
2. As

I was a lad I served a term As of - fice boy to an At - tor - ney's firm, I
of - fice boy I made such a mark That they gave me the post of a ju - nior clerk. I

cleaned the win - dows and I swept the floor, And I polished up the han - dle of the
served the writs with a smile so bland, And I copied all the let - ters in a

big front door.
big round hand.

CHORUS.

He po - lishedup the han - dle of the big front door.
He co - pied all the let - ters in a big round hand.

He po - lishedup the han - dle of the big front door.
He co - pied all the let - ters in a big round hand.

po - lishedup that han - dle so care - ful - lee, That now I am the rul - er of the
co - pied all the let - ters in a hand so free, That now I am the rul - er of the

Queen's Na - vee!
Queen's Na - vee!

He po - lish'd up that han - dle so care - ful - lee That
He co - pied all the let - ters in a hand so free, That

He po - lish'd up that han - dle so care - ful - lee That
He co - pied all the let - ters in a hand so free, That

SIR J. PORTER.

3. In ser - ving writs I
4. Of le - gal knowledge I ac -

now he is the ruler of the Queen's Na - vee!

now he is the ruler of the Queen's Na - vee!

made such a name That an ar - ti - cled clerk I soon be - came; I wore clean collars and a

quired such a grip That they took me in - to the part - ner - ship, And that jun - ior part - ner -

bran' new suit For the pass ex - am - in - a - tion at the In - sti - tute.

ship I ween Was the on - ly ship that I ev - er had seen.

CHORUS.

For the
Was the

For the
Was the

f

That pass ex - am - in - a - tion did so
 But that kind of ship so

pass ex - am - in - a - tion at the In - sti - tute.
 on - ly ship he ever had seen.

pass ex - am - in - a - tion at the In - sti - tute.
 on - ly ship he ever had seen.

well for me} That now I am the rul - ler of the Queen's Na - vee.
 suit - ed me}

That But

That But

pass ex - am - in - a - tion did so well for he} That now he is the rul - ler of the Queen's Na - vee.
 that kind of ship so suit - ed he}

pass ex - am - in - a - tion did so well for he} That now he is the rul - ler of the Queen's Na - vee.
 that kind of ship so suit - ed he}

SIR J. PORTER.

5. I grew so rich that I was sent By a
 6. Now lands-men all, who ev-er you may be, If you

p

pock-et borrough in - to Par - lia - ment. I al - ways vo - ted at my par - ty's call, And I
 want to rise - to the top of the tree, If your soul is - n't fettered to an of - fice stool, Be

nev - er thought of think - ing for my - self at all.
 care - ful to be guid - ed by this gold - en rule,

CHORUS.

He nev - er thought of think - ing for him -
 Be care - ful to be guid - ed by this

He nev - er thought of think - ing for him -
 Be care - ful to be guid - ed by this

f

I thought so lit - tle, they re - ward - ed me, By
 Stick close to your desks and nev - er go to sea, And you
 self at all.
 gold - en rule.

- self at all.
 gold - en rule.

making me the ruler of the Queen's Navee.
 all may be rulers of the Queen's Navee.

He thought so lit - tle, they re - ward - ed he, By
 Stick close to your desks and nev - er go to sea, And you
 He thought so lit - tle they re - ward - ed he, By
 Stick close to your desks and nev - er go to sea, And you

making him the ruler of the Queen's Navee. Queen's Navee.
 all may be rulers of the Queen's Navee. Queen's Navee.

1. 12.

1. 12.

10 bars
Side Drum.

N^o 9a

EXIT FOR LADIES.

Vivace.

VOICE. SIR JOSEPH.

PIANO.

For I hold that on the seas The ex - pression "if you

COUSIN HEBE.

please," A par - ti - cu - lar - ly gen - tle - man - ly tone im - plants. And so do his sis - ters, and his

cousins, and his aunts.

SOPHS. & CONTS.

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins, Whom he

TENORS & BASSES.

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins, Whom he

cresc.

reck - ons up by doz - ens, and his aunts!

reck - ons up by doz - ens, and his aunts!

Nº 10. TRIO and CHORUS—(Ralph, Boatswain's Mate and Carpenter's Mate.)

Moderato.

PIANO.

S RALPH.

1. A Bri _ tish tar is a soar - ing soul, As free as a moun - tain -
 2. His eyes should flash with an in - born fire, His brow with scorn be -

BOATSWAIN.

1. A Bri _ tish tar is a soar - ing soul, As free as a moun - tain -
 2. His eyes should flash with an in - born fire, His brow with scorn be -

CARPENTER.

1. A Bri _ tish tar is a soar - ing soul, As free as a moun - tain -
 2. His eyes should flash with an in - born fire, His brow with scorn be -

bird; — His en _ er - ge - tic fist Should be ready to re - sist A
 wrung; He ne _ ver should bow down To a dom _ i_neer _ ing frown. Or the

bird; — His en _ er - ge - tic fist Should be ready to re - sist A
 wrung; He ne _ ver should bow down To a dom _ i_neer _ ing frown. Or the

bird; — His en _ er - ge - tic fist Should be ready to re - sist A
 wrung; He ne _ ver should bow down To a dom _ i_neer _ ing frown. Or the

dic - ta - to - rial word. And his
 tang of a ty - rant tongue. And his
 dic - ta - to - rial word. His nose should pant,
 tang of a ty - rant tongue. His foot should stamp,
 dic - ta - to - rial word. His nose should pant, And his
 tang of a ty - rant tongue. His foot should stamp, And his
 lip should curl, And his brow should furl,
 throat should growl, And his face should scowl,
 His cheeks should flame, His His
 His hair should twirl, His His
 lip should curl, His cheeks should flame, And his brow should
 throat should growl, His hair should twirl, And his face should
 And his heart should glow, And his fist be e_ver ready For a
 And his breast pro - trude, And this should be his cus_tom_a_ry
 bo_som should heave, And his fist be e_ver ready For a
 eyes should flash, And this should be his cus_tom_a_ry
 furl, And his bo_som should heave, And his heart should glow, And his fist e_ver
 scowl, And his eyes_ should flash, And his breast pro - trude, And this his

TENORS. *Più vivace.* cresc.

knock - down blow. His nose should pant, And his lip should curl, His
at - ti - tude. His foot should stamp, And his throat should growl, His

BASSES.

knock - down blow. His nose should pant, And his lip should curl, His
at - ti - tude. His foot should stamp, And his throat should growl, His

ready For a knock - down blow.
cus - tom - a - ry at - ti - tude. *Più vivace.*

cheek should flame, And his brow should furl, His bosom should heave, And his
hair should twirl, And his face should scowl, His eyes should flash, And his

cheek should flame, And his brow should furl, His bosom should heave, And his
hair should twirl, And his face should scowl, His eyes should flash, And his

cresc.

heart should glow, And his fist be ev - er ready For a knock-down blow.
breast pro - trude, And this should be his cus - tom - a - ry

heart should glow, And his fist be ev - er ready For a knock-down blow.
breast pro - trude, And this should be his cus - tom - a - ry

1.

2.

at - ti - tude, his at - ti -

at - ti - tude, his at - ti -

tude, his at - ti - tude, his at - - - ti - tude.

tude, his at - ti - tude, his at - - - ti - tude.

f

NO. 11.

DUET.—(Josephine and Ralph.)

Allegro con brio.

JOSEPHINE.

VOICE. *Re_frain, au_da_cious*

PIANO. *ff* *sp*

tar, Your suit from press_ ing, Re _ mem _ ber what you are, And whomad _

- dress _ ing, Re _ refrain, au_da_cious tar, Your suit from press_ ing, Re _ mem _ ber what you are, And

p (aside)

whom addressing, Re _ refrain, audacious tar, Re _ member what you are. I'd

p

Un poco più lento.

laugh my rank to scorn In u - nion ho - ly, Were he more highly born Or I more
p low - ly. I'd laugh my rank to scorn In u - nion ho - ly, Were he more highly
cresc. *dim.* *p* *ritard.*
mf *dim.* *colla voce*

born Or I more low - ly. *Tempo I.* *Proud*
pp *ff*

la - dy, have your way, Un - feel-ing beau - ty! You speak, and I o -
sp *sp*

... - bey, It is - my - du - ty! I am the lowliest star that sails the wa - ter, And
sp

you, proud maiden, are my cap-tain's daughter; Proud la - dy, have your way, You
 (aside) *Un poco più lento.*
 speak, and I o - bey. My heart, with an-guish
 torn Bows down be - fore her; She laughs my love to scorn; Yet I a -
 dore her, My heart, with anguish torn, Bows down be - fore her. She laughs my love to
 scorn, Yet I a - dore her. *Tempo I.* JOSEPHINE.
 Re - frain au_da_cious tar, Your suit from

press - ing! *p* i'd

RALPH. *f* *p* *p*

Proud la - dy, have your way, Un - feel - ing beau - ty! My

p iu lento

laugh my rank to scorn, In u - nion ho - ly, Were he more highly born — Or

heart with an - guish torn, Bows down be - fore her; She laughs my love to scorn, — Yet

p

rit. *pp*

I more low - ly.

rit. *pp*

I a - dore — her.

rit. *pp* *p*

FINALE.—ACT I.

Allegretto moderato.

RALPH. Recit.

VOICE. RALPH. Recit.

PIANO.

Can I survive this o-ver-bear-ing? Or live a life of mad des-

fp

- pair-ing? My prof-fer'd love despis'd, re-ject-ed? No, no, it's not to be ex-

- pect-ed!

RALPH.

Allegro con brio.

Messmates, a-hoy! Come here! Come here!

f a tempo Segue Finale *ff*

SOPHS. & CONTS.

Aye, aye, my boy, What cheer, what cheer? Now tell us, pray, Without de-lay, What does she say? What

TENORS & BASSES.

Aye, aye, my boy, What cheer, what cheer? Now tell us, pray, Without de-lay, What does she say? What

ff

RALPH

The mai - den treats my suit with scorn, Re -

cheer, what cheer?

cheer, what cheer?

ff

- jects my hum - ble gift, my la_dy. She says I am ig - no - bly born, And

cuts my hopes a - drift, my la_dy.

Oh! cruel one! oh! cruel one!

Oh! cruel one! oh! cruel one!

DEADEYE.

She spurns your suit! O - ho! O - ho! I told you so! I told you so!

COUSIN HEBE.

Shall they submit? Are they but slaves? Love comes a-like to high and low— Bri.
 BOATSWAIN.

Shall we submit? Are we but slaves? Love comes a-like to high and low— Bri.

CHORUS.

Shall they submit? Are they but slaves? Love comes a-like to high and low— Bri.

Shall we submit? Are we but slaves? Love comes a-like to high and low— Bri.

Shall we submit? Are we but slaves? Love comes a-like to high and low— Bri.

ff

tan - nia's sai - lors rule the waves, And shall they stoop to in - sult?

tan - nia's sai - lors rule the waves, And shall we stoop to in - sult?

tan - nia's sai - lors rule the waves, And shall they stoop to in - sult? No! no!

tan - nia's sai - lors rule the waves, And shall we stoop to in - sult? No! no!

DEADEYE.

You must sub - mit, you are but slaves; A la - dy she! O-ho! O - ho! You low - ly

CHORUS.

toilers of the waves, She spurns you all - I told you so! Shall they sub - mit?
Shall we sub - mit?

COUSIN HEBE.

Shall they sub - mit? Are they but slaves?
BOATSWAIN.

Shall we sub - mit? Are we but slaves?

DEADEYE.

You must sub - mit, you are but

Are they but slaves? Shall they sub - mit? Are they but slaves?
Are we but slaves? Shall we sub - mit? Are we but slaves?

Love comes a-like to high and low— Bri - tan - nia's sai - lor's
 Love comes a-like to high and low— Bri - tan - nia's sai - lor's
 slaves; A la - dy she! O - ho! O - ho! O - ho!
 Love comes a-like to high and low— Bri - tan - nia's sai - lor's
 Love comes a-like to high and low— Bri - tan - nia's sai - lor's

DEADEYE.

She spurns you all, She spurns you all— I told you so!

COUSIN HEBE

rule the waves And shall they stoop to in - sult? No! no!

BOATSWAIN with BASS.

rule the waves And shall we stoop to in - sult? No! no!

RALPH. *Un poco più lento*

My friends, my leave of life I'm tak - ing, For oh, my heart, my heart is

break - ing; When I am gone, oh pri-thee, tell The maid that, as I died, I loved her

CHORUS.

well! Of life, a - las! his leave he's tak - ing, For

Of life, a - las! his leave he's tak - ing, For

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

that, as he died, he loved her well!

RALPH.

tell The maid as he died, he loved her well! Be warn'd, my
 tell The maid as he died, he loved her well!

p

mess - mates all Who love in rank a - bove you- For Jo - se- phine I

Tutti CHORUS. SOPRANOS & CONTRALTOS

JOSEPHINE RECIT.

fall!

Ah! stay your hand! I love you!

TENORS & BASSES.

Ah! stay your hand- she loves you!

ff

f

SOPRANOS & CONTRALTOS.

RALPH.

JOSEPHINE.

TENORS & BASSES.

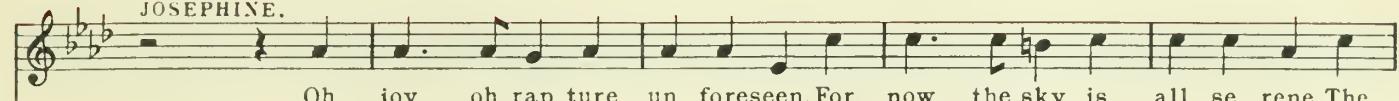
Loves me? Loves you! Yes! Yes! Ah yes! she loves you!

ff

f

Allegro vivace.

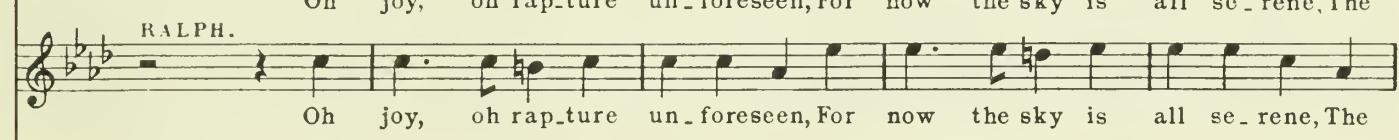
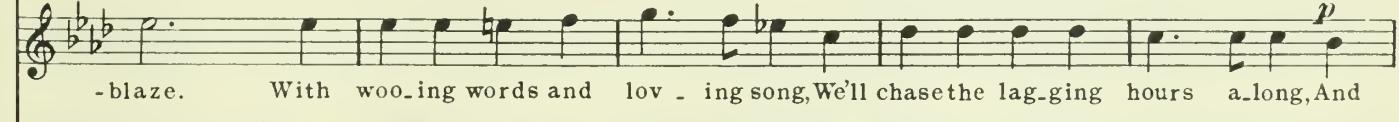
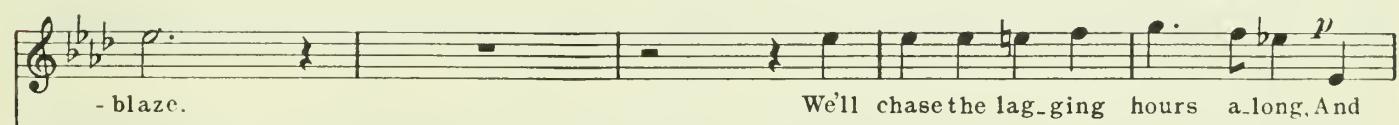
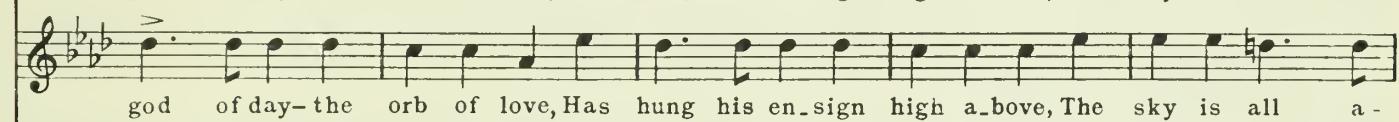
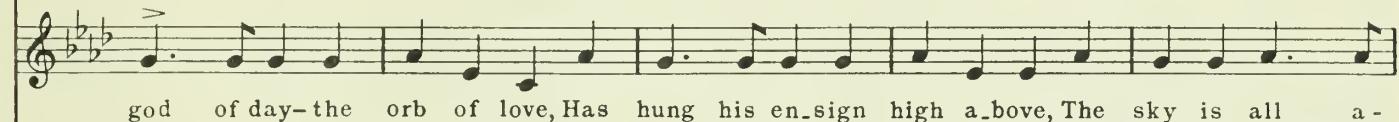
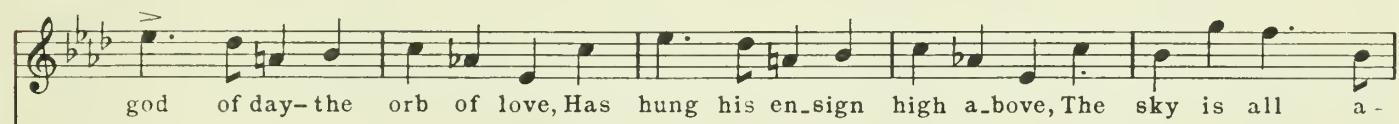
JOSEPHINE.



COUSIN HEBE.



RALPH.

*Allegro vivace.*

if we find the mai - den coy, We'll mur - mur forth de - cor - ous joy In

if we find the mai - den coy, We'll mur - mur forth de - cor - ous joy In

if I find the mai - den coy, I'll mur - mur forth de - cor - ous joy In

p

drea - - - - my roun - de - lays!

drea - - - - my roun - de - lays!

drea - - - - my roun - de - lays!

DEADEYE.

He thinks he's

f

p stacc.

won his Jo - seph - ine, But tho' the sky is now se - rene, A frowning thun - der-bolt a -

bove May end their ill - as-sor-ted love Which now is all a - blaze. Our

captain, ere the day is gone, Will be ex-treme-ly down up-on The wicked men who

art em - ploy To make his Jo - seph - ine less coy In ma - ny va - rious
cresc.

JOSEPHINE

COUSIN HEBE

RALPH

ways. Our cap-tain soon, un-less I'm wrong, Will be ex-

Oh joy, oh rap-ture un fore-seen. For now the sky is all se - rene, The

Oh joy, oh rap-ture un fore-seen. For now the sky is all se - rene, The

Oh joy, oh rap-ture un fore-seen. For now the sky is all se - rene, The

God of day, the orb of love, Has hung his en - sign high a _ bove, The

God of day, the orb of love, Has hung his en - sign high a _ bove, The

God of day, the orb of love, Has hung his en - sign high a _ bove, The

- treme _ ly down up _ on The wick _ ed men who art em _ ploy, Will be ex _

cres - - - - cen - - - -

sky _____ is all a - - - -

sky _____ is all a - - - -

sky _____ is all a - - - -

- treme _ ly down up _ on The wick _ ed men, will be ex _ tremely down up _ on the men In many various

- - - do f

-blaze, is all a - blaze, is all a -
 -blaze, is all a - blaze, is all a -
 -blaze, is all a - blaze, is all a -
 ways. In many various ways, Our captain soon will

{ *p* *p* *p* *p*

-blaze, The sky is all, is all a - blaze.
 -blaze, The sky is all, is all a - blaze.
 -blaze, The sky is all, is all a - blaze.
 be extremely down upon The wicked men in many various ways.
cres - cen - - do

JOSEPHINE. *p*
This ve - ry night, With -

HEBE. With ba - ted breath,

RALPH. And muf - fled oar -

Exactly the same time.

pp staccato

out a light, A cler - gy - man

As still as death,

We'll steal a shore. Shall

JOSEPHINE.

And then we can

RALPH. make us one Re -

BOATSWAIN.

At half - past ten,

JOSEPHINE.

COUSIN HEBE.

This ve - ry night, With

turn, for none

BOATSWAIN.

Can part them then!

CHORUS.

This ve - ry night, With

This ve - ry night, With

RALPH.

JOSEPHINE.

COUSIN HEBE.

RALPH.

ba - ted breath, And muf - fled oar - With - out a light, As still as death, We'll

ba - ted breath And muf - fled oar - With - out a light, As still as death They'll

ba - ted breath And muf - fled oar - With - out a light, As still as death They'll

J. night, With ba - ted breath And muf - fled oar, Without a light, As still as death, We'll steal ashore. A cler - gy -

H&C ve - ry night, With ba - ted breath And muf - fled oar - With -

R. ve - ry night, With ba - ted breath And muf - fled oar - With -

B. ve - ry night, With ba - ted breath And muf - fled oar - With -

C. ve - ry night, With ba - ted breath And muf - fled oar - With -

J. night, With ba - ted breath And muf - fled oar, Without a light As still as death, We'll steal ashore. A cler - gy -

H&C ve - ry night, With ba - ted breath And muf - fled oar - With -

sempre *p* e stacc.

J. - man Shall make us one At half-past ten, And then we can Re - turn, for none Can part us then! A cler - gy -

H&C - out a light, As still as death, We'll steal a - shore. A

R. - out a light, As still as death, We'll steal a - shore. A

B. - out a light, As still as death, We'll steal a - shore. A

C. - out a light, As still as death, We'll steal a - shore. A

J. - man Shall make them one At half-past ten, And then they can Re - turn, for none Can part them then! A cler - gy -

H&C - out a light, As still as death, We'll steal a - shore. A

J. man Shall make us one At half-past ten, And then we can Re-turn, for none Can part us then! This ve-ry
 HxC cler - gy - man Shall make them one At half - past ten. This ve-ry
 R. cler - gy - man Shall make them one At half - past ten. This ve-ry
 B. cler - gy - man Shall make them one At half - past ten. This ve-ry
 C. cler - gy - man Shall make them one At half - past ten. This ve-ry
 man Shall make them one At half-past ten, And then they can Re-turn, for none Can part them then! This ve-ry
 cler - gy - man Shall make them one At half - past ten. This ve-ry
 cresc. ff

J. night, With bated breath And muffled oar - Without a light, As still as death, We'll steal a shore. A cler-gy-
 HxC night, With bated breath And muffled oar - Without a light, As still as death, We'll steal a shore. A cler-gy-
 R. night, With bated breath And muffled oar - Without a light, As still as death, We'll steal a shore. A cler-gy-
 B. night, With bated breath And muffled oar - Without a light, As still as death, We'll steal a shore. A cler-gy-
 C. night, With bated breath And muffled oar - Without a light, As still as death, We'll steal a shore. A cler-gy-
 night, With bated breath And muffled oar - Without a light, As still as death, We'll steal a shore. A cler-gy-
 night, With bated breath And muffled oar - Without a light, As still as death, We'll steal a shore. A cler-gy-

J. man Shall make us one At half-pastten, And then we can Re_turn, for none, none, *ff*

H&C man Shall make them one At half-pastten, And then they can Re_turn, for none, none, *ff*

R. man Shall make us one At half-pastten, And then we can Re_turn, for none, none, *ff*

B. man Shall make them one At half-pastten, And then they can Re_turn, for none, none, *ff*

C. man Shall make them one At half-pastten, And then they can Re_turn, for none, none, *ff*

J. man Shall make them one At half pastten, And then they can Re_turn, for none, none, *ff*

man Shall make them one At half pastten, And then they can Re_turn, for none, none, *ff*

J. man Shall make them one At half pastten, And then they can Re_turn, for none, none, *ff*

J. *p* part us then!

Hebe *p* part them then!

R. *p* part us then!

B. *p* none Can part them then!

C. *p* none Can part them then!

p none Can part them then!

p none Can part them then!

p

DEADEYE. *Recit. Moderato.*

For - - bear, nor car - ry out the scheme you've planned, She is a

lady - you a fore-mast hand! Re - mem - ber, she's your gallant captain's daughter,

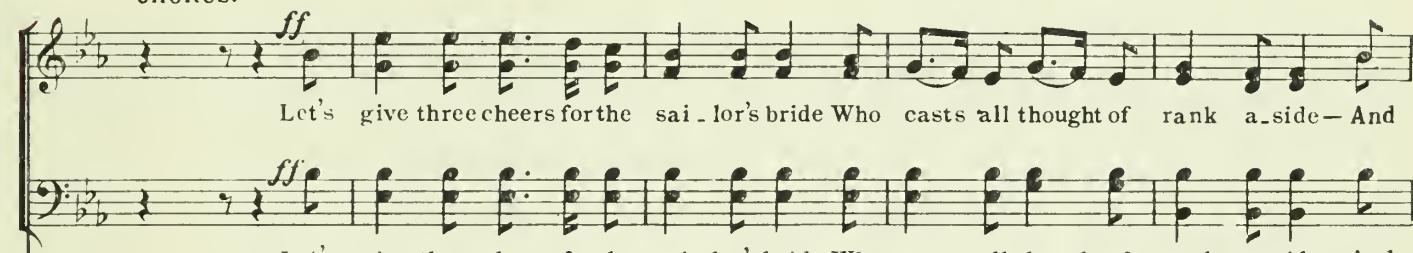
And you, the mean - est slave that crawls the wa - ter! Back, ver - min,

back, Nor mock us! Back, ver - min, back, You shock us!

Allegro.
CHORUS. *Tutti.*

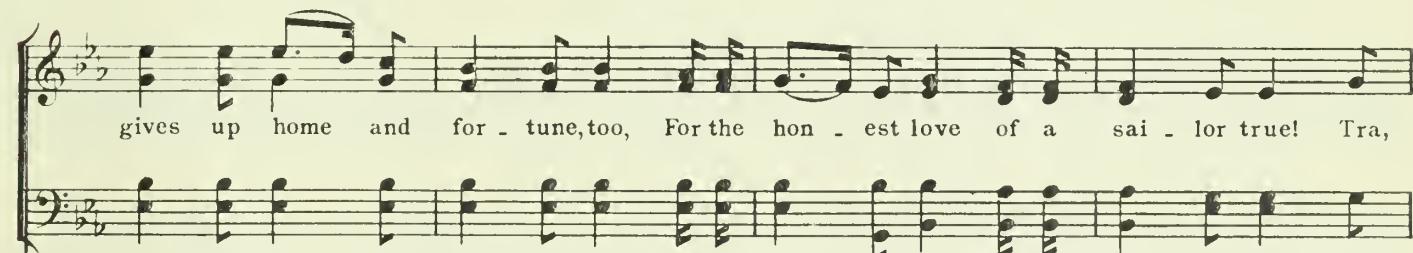
Allegro con brio.

CHORUS.



Let's give three cheers for the sai-lor's bride Who casts all thought of rank a-side— And

Let's give three cheers for the sai-lor's bride Who casts all thought of rank a-side— And



gives up home and for-tune, too, For the hon-est love of a sai-lor true! Tra,

gives up home and for-tune, too, For the hon-est love of a sai-lor true! Tra,



give three cheers for the sai - lor's bride, Who casts all thought of rank a - side— And

give three cheers for the sai - lor's bride, Who casts all thought of rank a - side— And

gives up home and for - tune too For the hon - est love of a sai - lor true!

gives up home and for - tune too For the hon - est love of a sai - lor true!

JOSEPHINE COUSIN HEBF, MRS. CRIPPS.
Vivace.

For a British tar is a soaring soul As
SOPRANOS & CONTRALTOS UNISON.

free as a moun_tain bird;— His en_ener_get_ic fist should be re_a_dy to re_sist A

dic _ ta _ to _ rial word!— His eyes should flash with an in _ born fire, His

brow with scorn be wrung; He ne_ever should bow down to a dom_i_neering frown, Or the

tang of a ty _ rant tongue.

RALPH, BOATSWAIN & CARPENTER.

TENORS & BASSES. Unison.

His nose should pant and his lip should curl, His

cheeks should flame and his brow should furl, His bo - som should heave and his

cresc.

heart should glow, And his fist be e - ver ready for a knock-down blow.

SOPS. & CONTS.

His foot should stamp and his throat should growl, His

RALPH with TENORS.

BOATSWAIN & CARPENTER, with BASSES.

His foot should stamp and his throat should growl, His

hair should twirl and his face should scowl; His eyes should flash and his breast protrude, And

hair should twirl and his face should scowl; His eyes should flash and his breast protrude, And

JOSEPHINE.

this should be his cus-tom-a-ry at - ti-tude, His eyes — should flash, his
COUSIN HEBE.

this should be his cus-tom-a-ry at - ti-tude, His eyes — should flash, his
RALPH.

this should be his cus-tom-a-ry at - ti-tude, His eyes — should flash, his
BOATSWAIN.

this should be his cus-tom-a-ry at - ti-tude, His eyes — should flash, his
CARPENTER.

this should be his cus-tom-a-ry at - ti-tude, His eyes — should flash, his
this should be his cus-tom-a-ry at - ti-tude, his at - ti - tude,

this should be his cus-tom-a-ry at - ti-tude, his at - ti - tude,

J. breast — pro-trude, His eyes — should

H. breast — pro-trude, His eyes — should

R. breast — pro-trude, His eyes — should

B. breast — pro-trude, His eyes — should

C. breast — pro-trude, His eyes — should

his at - ti - tude, his cus-tom-a-ry

his at - ti - tude, his cus-tom-a-ry

Stringendo.

83

J. flash, his eyes — should flash, his breast — pro -

H. flash, his eyes — should flash, his breast — pro -

R. flash, his eyes — should flash, his breast — pro -

B. flash, his eyes — should flash, his breast — pro -

C. flash, his eyes — should flash, his breast — pro -

at - ti - tude, his at - ti - tude, his

at - ti - tude, his at - ti - tude, his



Stringendo.

Più vivo.

J. - trude. His eyes — should flash,

H. - trude. His eyes — should flash,

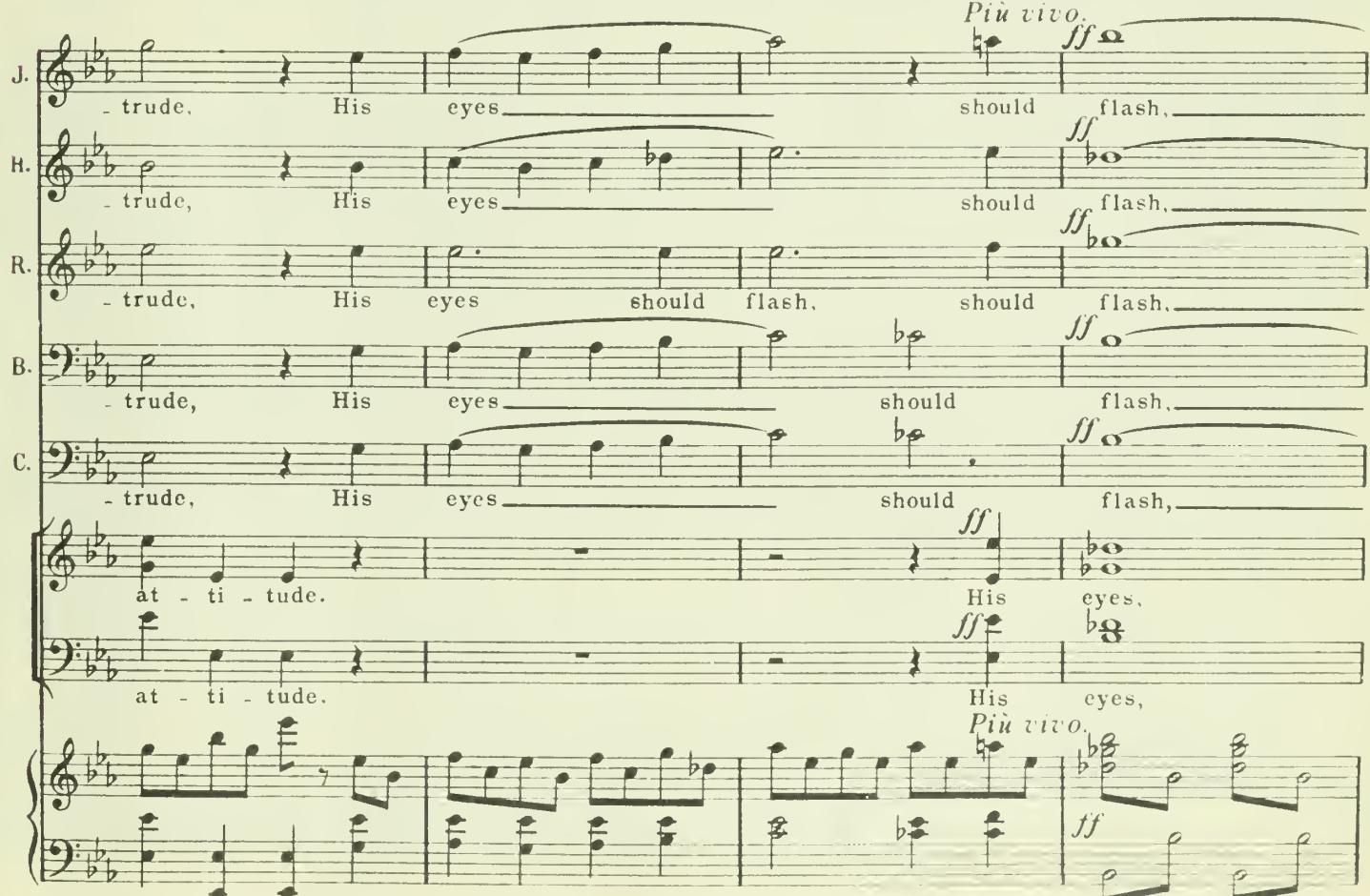
R. - trude. His eyes — should flash,

B. - trude. His eyes — should flash,

C. - trude. His eyes — should flash,

at - ti - tude. His eyes,

at - ti - tude. His eyes,



Più vivo.

J. *yes, His eyes*

H. *yes, His eyes*

R. *yes, His eyes*

B. *yes, His eyes*

C. *yes, His eyes*

his eyes, *yes, His eyes*

his eyes, *yes, His eyes*

J. *should flash, His foot should stamp and his*

H. *should flash, His foot should stamp and his*

R. *should flash, His foot should stamp and his*

B. *should flash, His foot should stamp and his*

C. *should flash, His foot should stamp and his*

should flash, *His foot should stamp and his*

should flash, *His foot should stamp and his*

J. face, his faee should seowl;

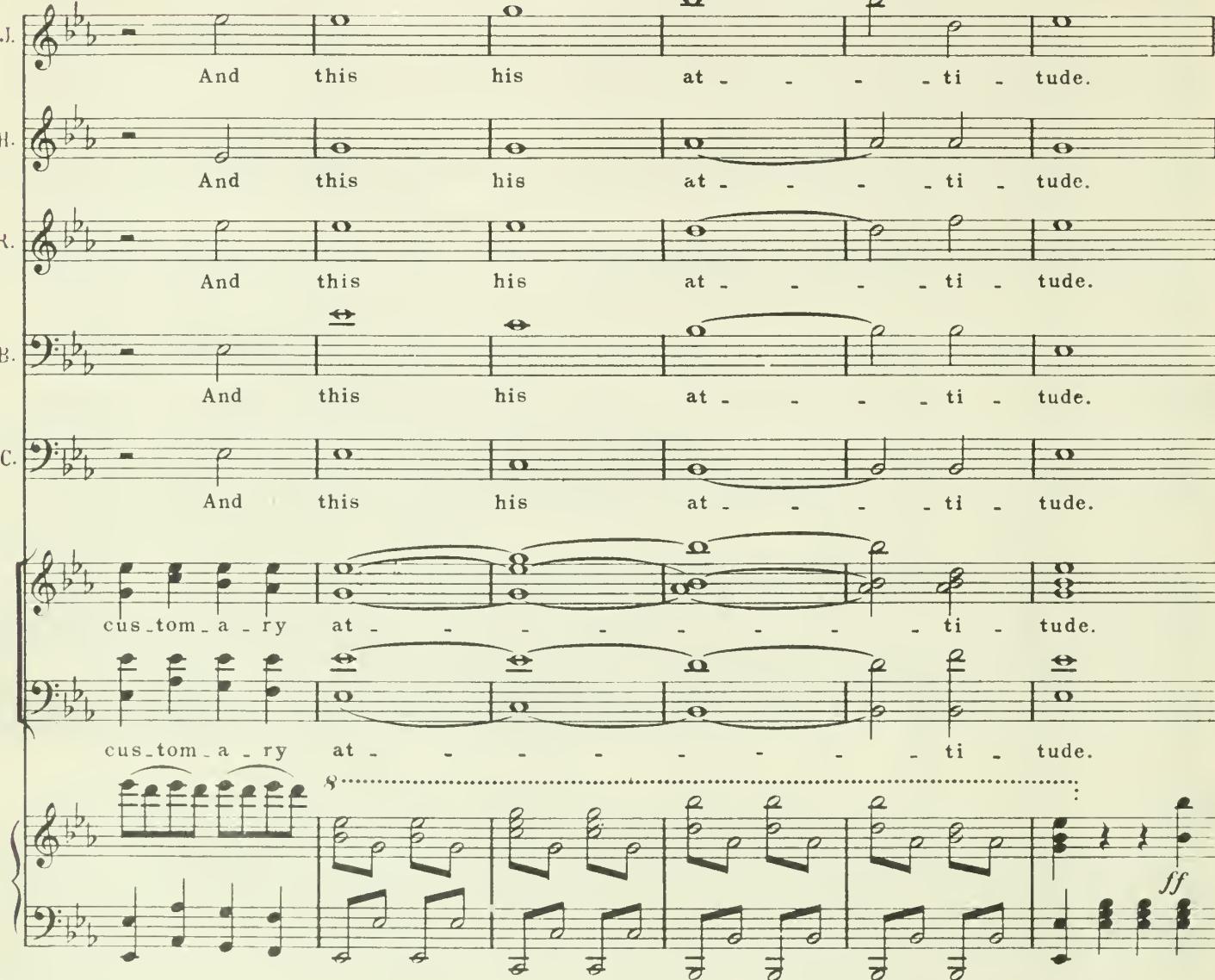
H. faee, his faee should seowl;

R. faee, his faee 'should scowl;

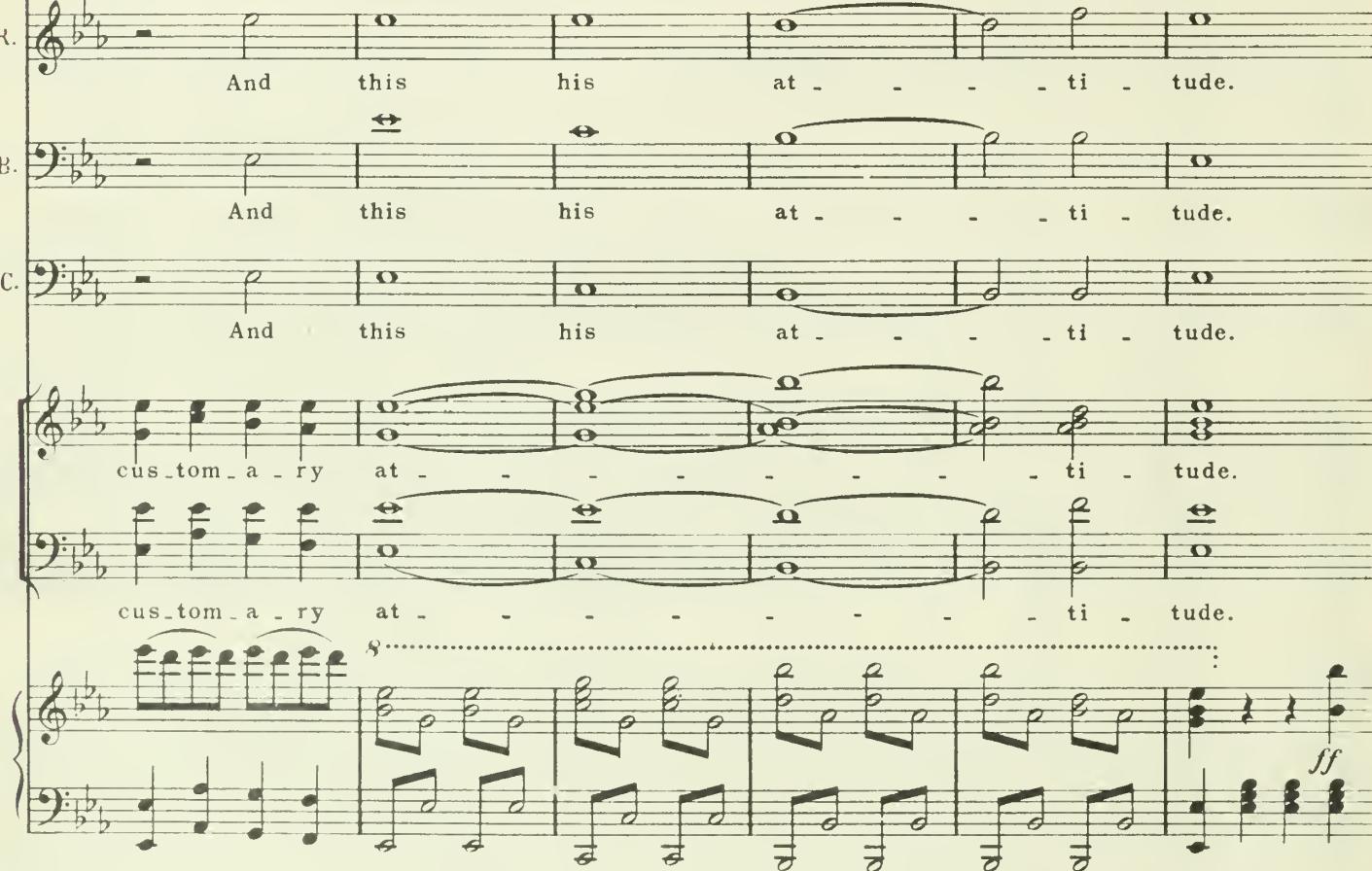
B. face, his faee should scowl;

C. faee, his face should seowl;

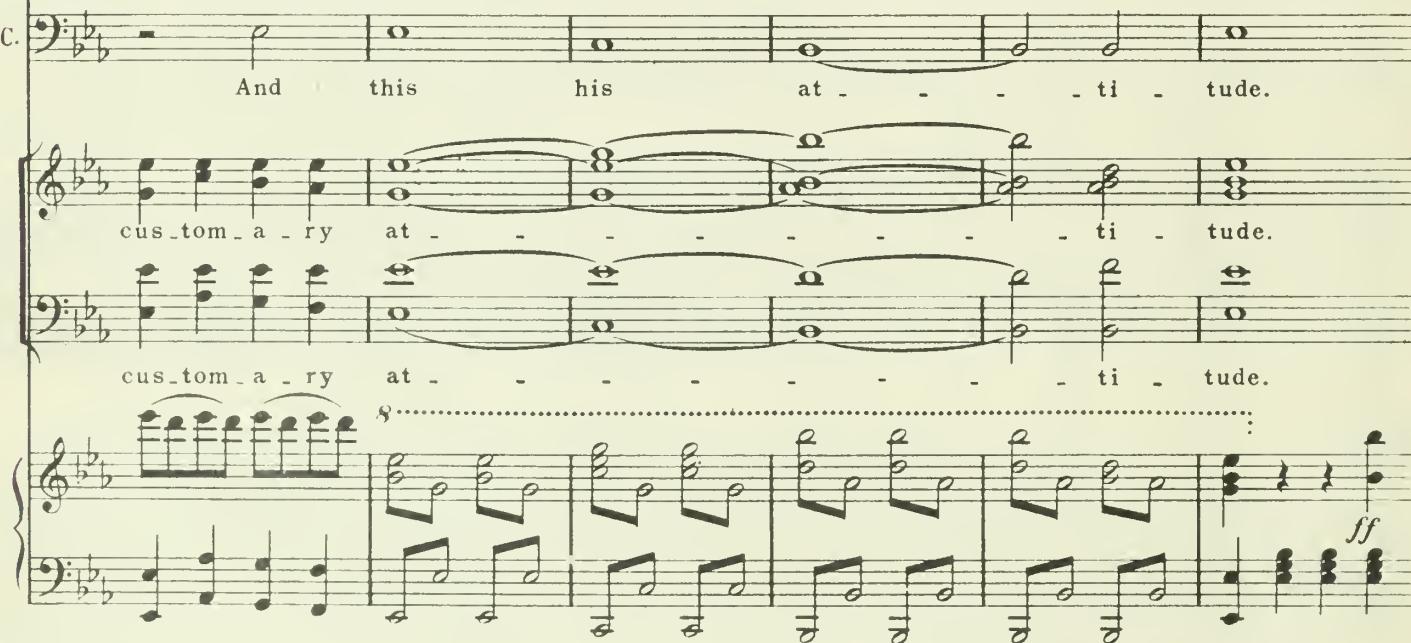
fae should seowl, His eyes should flash, His breast pro_trude, And this should be his
 face should seowl, His eyes should flash, His breast pro_trude, And this should be his

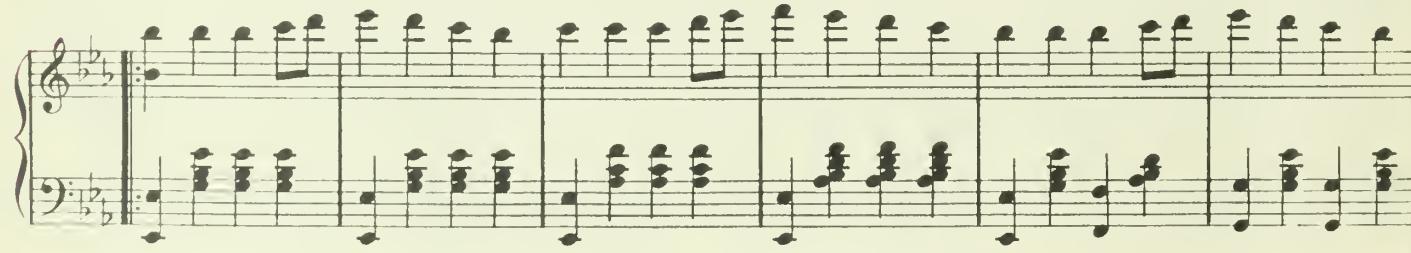
J. 

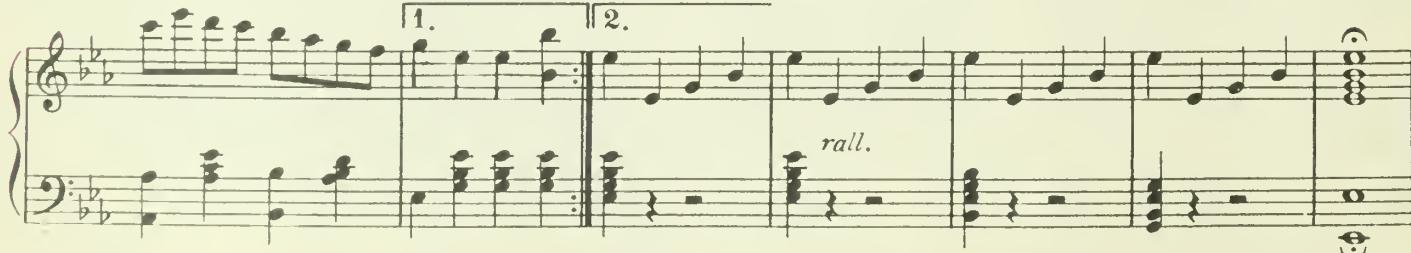
H. 

R. 

B. 

C. 





END OF ACT I.

ENTR'ACTE.

Tempo moderato.

PIANO.

The music is composed for a single piano, with the right hand playing the treble clef staff and the left hand playing the bass clef staff. The key signature is one sharp (F#). The time signature is 3/4. The music begins with a series of chords in the right hand, marked 'mf'. The left hand provides harmonic support with sustained notes. The piece features several melodic lines, some with grace notes and slurs. Dynamics include 'p' (piano) and 'mf' (mezzo-forte). Performance instructions like 'rall' (rallentando) and 'p a tempo' are included. The music concludes with a final dynamic of 'ff' (fortissimo) in the bass staff.

Act II.

Nº 13.

SONG—(Captain Corcoran.)

Moderato.

VOICE.

PIANO.

CAPTAIN C.

Fair moon, to thee I sing, Bright regent of the hea - vens,

Say, why is ev - 'ry - thing— Either at six - es or at se - - vens?

Say, why is ev - 'ry - thing— Ei - ther at six - es or at se - vens? I have

liv'd hi-ther-to Free from the breath of
 slan - der, Be - lov'd by all my crew, A
 real - ly po - pu - lar com - man - der. But now my kind - ly crew re -
 bel, — My daughter to a tar is par - tial, Sir
 Jo - seph storms, and, sad to tell, He threat - ens a court -
 cresc.

- mar - - - tial! Fair moon, to thee I sing,
 { f dim. pp

Bright re - gent of the hea - - - vens, Say, why is - - - - -
 { f

ev - 'ry - thing Ei - ther at six - es or at se - vens?
 { f

Fair moon, to thee I sing, — Bright re - gent of the
 { f colla voce

heavens!

a tempo p

Nº 14.

DUET—(Mrs. Cripps and Captain Corcoran.)

Allegro.

MRS. CRIPPS.

A musical score for voice and piano. The vocal line starts with a rest, followed by a melodic line. The piano accompaniment features a bass line and chords. The vocal part includes lyrics: 'Things are sel-dom what they seem,'. The piano part includes dynamic markings: 'p' (piano), 'ff' (fortissimo), and 'p' (piano again). The score is in common time, with a key signature of one flat.

A musical score for 'The Skim Milk Masque' featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics 'Skim milk mas - que - rades as cream; High - lows pass as pa - tent leathers.' are written below the top staff. The music consists of eighth and sixteenth note patterns.

CAPTAIN C.

A musical score for a two-part setting. The top part is in treble clef and the bottom part is in bass clef. The lyrics are: "Jack daws strut in pea-cocks feathers. Ve - ry true, so they do." The music consists of two staves with various notes and rests, including a sharp sign in the treble clef staff.

MRS. CRIPPS.

Black sheep dwell in every fold, All that glitters is not gold;

Storks turn out to be but logs, Bulls are but in - flat - ed frogs.

CAPTAIN C. MRS. CRIPPS.

So they be, fre - quent - lee. Drops the wind and

stops the mill. Tur - bot is am - bi - tious brill; Gild the far - thing if you will,

CAPTAIN C.

Yet it is a far - thing still. Yes, I know, That is so.

Tho' to catch your drift I'm striving, It is sha - dy - it is sha - dy;

I don't see at what you're driving, Mystic lady—mystic lady.

MRS. CRIPPS.

Stern conviction's o'er him stealing That the mystic lady's dealing

CAPTAIN C.

Stern conviction's o'er me stealing That the mystic lady's dealing

In ora - cular re - vealing. That is so!

In ora - cular re - vealing. Yes, I know.

CAPTAIN C.

Tho' I'm a - ny - thing but clever, I could talk like that for e - ver; Once a cat was

MRS. CRIPPS.

killed by care, On - ly brave de - serve the fair. Ve - rytrue, so they do.

CAPTAIN C.

Wink is of - ten good as nod, Spoils the child who spares the rod;

MRS. CRIPPS.

Thirs-ty lambs run fox - y dangers, Dogs are found in ma - ny mangers. Fre-quentlee,

CAPTAIN C.

I a-gree. Paw of cat the chest - nutsnatches, Worn - out garments

show new patches; On - lycount the chick that hatches, Men are grownup catch - y catchies.

MRS CRIPPS.

Yes, I know, That is so, Tho' to catch my drift he's striv-ing, I'll dis-

- sem - ble - I'll dis - sem - ble! When he sees at what I'm

driv - ing, Let him trem - ble - let him trem - ble!

MRS CRIPPS.

Tho' a mys - tic tone I - bor - row, He will learn the truth with sor - row;

CAPTAIN C.

Tho' a mys - tic tone you bor - row, I shall learn the truth with sor - row;

Here to-day and gone to-mor-row. That is so!

Here to-day and gone to-mor-row. Yes, I know.

I'll dis-semble, I'll dis-semble, Lethim tremble! Lethim

Tho' a mys-tic tone you borrow, I shall learn the truth with sorrow,

a tempo

tremble! Lethim tremble! Yes, I know, that is so!

a tempo

Here to-day and gone to-morrow, Yes, I know, that is so!

pp *a tempo* *ff*

Nº 15.

SCENA—(Josephine.)

Andante.

VOICE. PIANO.

The hours creep on a - pace. My
 guilty heart is quak-ing! Oh, that I might re - trace The step that I am
 tak-ing; It's folly it were ea - sy to be show-ing: What I am giv - ing
 up, and whither go - - - ing. { On the one hand, papa's luxurious home, brasses,
 Hung with ancestral armour and old

Carved oak and tapestry from distant Rome, { glass - es, Rich Oriental rugs, { luxurious sofa pil - lows, And
 Rare "blue and white" Venetian finger -

ev - erything that is - n't old, from Gil - lows! And, on the other, a dark and dingy room { crying.
 In some back street with stuffy children

Where organs yell, and clacking housewives fume, And clothes are nanging out all day a - dry - ing, With one cracked looking - glass to see your face in, And

Allegro con spirito.

dinner served up
 in a pudding

ba - sin!

cresc. molto.

f

A sim - ple sai - lor, low - ly born, Un - let - tered and un -
 known, Who toils for bread from ear - ly morn Till half the night has
 flown, Till half the night has flown. No gold - en rank can
 he im - part, No wealth of house or land; No for - tune, save his
 trus - ty heart, And hon - est, brown right hand, his trus - ty heart, and brown right hand! And

yet he is so won-drous fair, That love for one so pass-ing rare, So

p

peer-less in his man-ly beau-ty, Were lit-tle else than so-lemn du-ty, Were

p

lit-tle else than so-lemn du-ty! Oh god of

rallentando

rall.

ad lib.

a tempo

love, and god of rea-son, say,— Which of you twain shall my poor heart o-beay! A

p

sim-ple sai-lor, low-ly born, Un-let-tered and un-known,— No

gold - en rank can he im-part, No wealth of house or land, No

for-tune, save his trus-ty heart, And hon - est, brown right hand, his trus-ty heart and right

hand, Oh god of love, and god of rea - son, say, Which of you

twain shall my poor heart, my poor heart o -

- bey, God of love, god of rea-son, god of reason. god of love, say,

Which shall my poor heart o - bey! Oh

god of love, and god of rea - son, say, Oh god of love, and god of rea - son.

say, Which of you twain shall my poor heart o - bey, my

heart o - bey Which shall my heart, — my heart o -

bey.

Nº 16. TRIO.—(Josephine, Captain Corcoran, and Sir J. Porter)

Allegro vivace

PIANO

JOSEPHINE.

3. Ne_ _ver mind the why and where_ _fore, Love can le _ _vel ranks, and

CAPTAIN C.

1. Ne_ _ver mind the why and where_ _fore, Love can le _ _vel ranks, and

SIR J. PORTER.

2. Ne_ _ver mind the why and where_ _fore, Love can le _ _vel ranks, and

3. therefore I ad _ mit the ju _ ris _ dic _ tion; A _ bly have you play'd your part, You have
 1. therefore, Though his Lordship's station's migh _ ty, Thoughtu _ pen_dous be his brain, Though her
 2. therefore, Though your nau _ ti _ cal re _ la _ tion In my set could scarcely pass, Though you



3. car - ried firm con - vic - tion To my hes - i - ta - ting heart.
 1. tastes are mean and fligh - ty, And her for - tune poor - and plain -
 2. oc - cu - py a sta - tion In the low - er mid - dle class -



CAPTAIN C. & SIR J. PORTER. (each verse)

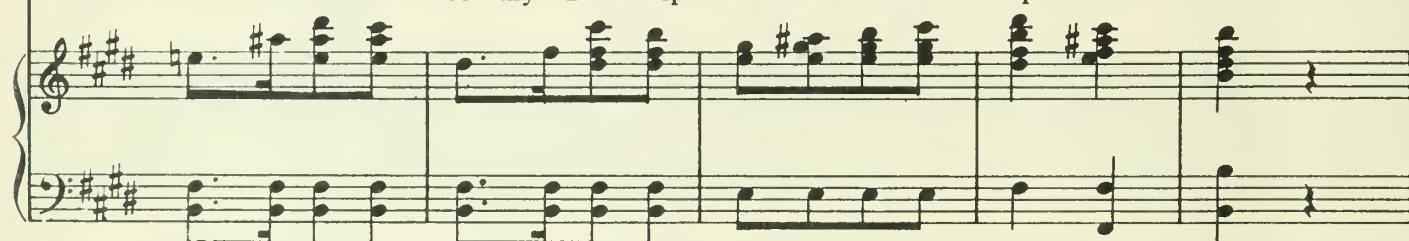


CAPTAIN C.

CAPTAIN C.
(each verse)

SIR J. PORTER.

For the u_nion of his Lord - ship With a hum - ble cap - tain's child. For a
 of my Lord - ship With a hum - ble cap - tain's child. For a



JOSEPHINE.
(each verse.)

SIR J. PORTER.
(each verse.)

hum - ble cap - tain's daugh - ter, For a gal - lant cap - tain's daugh - ter And a



JOSEPHINE.

Lord who rulesthe wa - ter. And a tar who ploughs the wa - ter.

sf

p

JOSEPHINE. 1st & 2nd Verses.

Let the air with joy be la - den, Rend with songs the air a - bove,

CAPTAIN C. & SIR J. PORTER.

Let the air with joy be la - den, Rend with songs the air a - bove,

For the u - nion of a mai - den With the man who owns her love.

For the u - nion of a mai - den With the man who owns her love.

f

f 3rd Verse.

Let the air with joy be laden.

f CAPTAIN C. & Sir J. PORTER.

Ring the mer - ry bells on board ship,

For the union of a maiden,

For her union with his Lord - ship,

Rend with songs the air a - bove, For the man who owns her love,

Rend with songs the air a - bove, For the man who owns her love,

f

Rend with songs the air a - bove, For the man who owns

Rend with songs the air a - bove, For the man who owns

he: love.

her love.

f

N^o. 17.

DUET—(Captain Corcoran and Deadeye.)

DEADEYE.

VOICE.

CAPTAIN C.

mer - ry, mer - ry mai - den, Sing hey, the mer - ry mai - den and the
 mai - den, The mer - ry, mer - ry mai - den, The mai - den and the

CAPTAIN C.

tar. Good

fel - low, in con - un-drums you are speak - - ing, Sing hey, the mys - tic

sai - lor that you are, The an - swer to them vain - ly I am

seek - - ing, Sing hey, the mer - ry mai - den and the tar

The mer - ry, mer - ry mai - den, The mer - ry, mer - ry mai - den, Sing

The mer - ry mer - ry mai - den, The mer - ry, mer - ry

hey the mer - ry mai - den - and the tar.

mai - den, The mai - den - and the tar.

110

DEADEYE.

3. Kind Cap - tain, your young la - dy is a - sigh - - - ing, Sing

hey, the sim - ple Cap - tain that you are, This ve - ry night with

Rack-straw to be fly - - - ing, Sing hey, the mer - ry mai - den and the

CAPTAIN C.

The mer - ry, mer - ry mai - den, The

DEADEYE.

tar.

The mer - ry, mer - ry

mer - ry, mer - ry mai - den, The much too mer - ry mai - den and the
mai - den, The mer - ry, mer - ry mai - den, The mai - den and the

CAPTAIN C.

tar. Good
tar.

fel - low, you have giv - en time - ly warn - - ing, Sing hey, the thoughtful

sai - lor that you are, I'll talk to Mas - ter Rack - straw in the

morn - - ing, Sing hey, the cat - o' - nine - tails and the tar.

The mer - ry cat - o' - nine - tails, The mer - ry cat - o -

The mer - ry cat - o' - nine - tails, The

- nine - tails, The mer - ry cat - o' - nine - tails and the tar.

mer - ry cat, The mer - ry cat - o' - nine - tails and the tar.

N^o 18.

SOLI and CHORUS.

Moderato.

VOICE. *pp* TENORS & BASSES.

PIANO.

Care - fully on tip - toe

steal - ing, Breath-ing gent - ly as we may, Ev -'ry

step with cau - tion feel - ing. We - will soft - ly steal a - way. Goodness

DEADEYE. CHORUS OF MEN.

me! Why, what was that? Si - lent be, It was the cat! It

p *pp*

CAPTAIN C.

was, it was the cat! They're right, it was the

CHORUS OF MEN.

cat! Pull a shore in fash - ion stea - dy, Hy-men

will de - fray the fare, For a cler - gy - man is

rea - dy To u - - nite the ha - py pair. Good-ness

DEADEYE.

me, Why, what was that? Si-lent be, A-gain the

CHORUS OF MEN.

CAPTAIN C.

cat! It was a-gain that cat! They're

p JOSEPHINE.

Ev -'ry step with cau - tion

p RALPH.

Ev -'ry step with cau - tion

right, it was the cat!

with cau - tion

DEADEYE.

Ev -'ry step with cau - tion

Ev -'ry step with cau - tion

feel-ing. We will soft- ly steal a-way, Ev'-ry step with cau-tion *pp*
 feel-ing. We will soft- ly steal a-way, Ev'-ry step with cau-tion *pp*
 feel-ing. They will soft- ly steal a-way, Ev'-ry step with cau-tion *pp*
 feel-ing. They will soft- ly steal a-way, Ev'-ry step with cau-tion *pp*
TENORS. We will steal a - way, Ev'-ry step, ev'-ry step with cau-tion *pp*
BASSES. We will steal a - way, Ev'-ry step, ev'-ry step with cau-tion

rall.
 feel-ing, We will steal a - - - way.
rall.
 feel-ing, We will steal a - - - way.
rall.
 feel-ing, They will soft - - - ly steal a-way.
rall.
 feel-ing, They will soft - - - ly steal a-way.
rall.
 feel-ing, We will soft - - - ly steal a-way.
rall.
 feel-ing, We will soft - - - ly steal a-way.
Allegro. *ff* *3* *3* *accel.*

CAPTAIN C.

Vivace.

Hold!

Pretty daugh - ter of mine, I in -

ff

sist up - on knowing Where you may be go-ing With these sons of the brine.

For my ex - cel-lent crew, Though foes they could thump a ny. Are

CHORUS OF MEN.

scarce - ly fit com - pany, My daugh - ter, for you. Now, hark at that, do! Though

RALPH. *p*

foes we could thump any, We're scarce - ly fit com - pany For a lady like you! Proud

of - sicer, that haughty lip un - curl!
Vain man, suppress that su-per-ci-lious

sneer, For I have dared to love your match - less girl, A

CAPTAIN C.

fact well known to all my mess - mates here! Oh, hor - hor!

JOSEPHINE. *p*

He, hum - ble, poor, and low - ly born, The mean - est in the -

RALPH. *p*

I. hum - ble, poor, and low - ly born, The mean - est in the

port di- vi - sion - The butt of e - pau - let - - ted scorn - The

port di- vi - sion - The butt of e - pau - let - - ted scorn - The

mark of quar - ter - deck de - ri - sion, Has dared to raise his

mark of quar - ter - deck de - ri - sion, Have dared to raise my

worm - y eyes A - bove the dust to which you'd mould him, In man - hood's glor - ious

worm - y eyes A - bove the dust to which you'd mould me, In man - hood's glor - ious

pride to rise, He is an Eng - - - lish - man, be -
 ff
 pride to rise, I am an Eng - - - lish - man, be -
 ff
 f
 - hold him!

BOATSWAIN.

- hold me! He

CHORUS. TENORS. ff
 He is an Eng - - - - lish - man!

BASSES. ff
 He is an Eng - - - - lish - man!

ff
 Moderato.

is an English - man! For he him - self has said it, And it's greatly to his
 fz
 p stacc.

cre - dit, That he is an Eng - lish - man! For he
 That he is an Eng - lish - man!
 That he is an Eng - lish - man!

might have been a Roo - sian, A French, or Turk, or Pro - sian, Or per -haps I - tal - i -
 an! But in spite of all temp - ta - tions To be -
 TENORS & BASSES.
 Or per -haps I - tal - i - an!

long to o - ther na - tions, He re - mains an Eng - lish - man! He re -
 mains an Eng - lish - man! CHORUS OF MEN., *f a tempo*
 For in spite of all temp -
 tations To be long to o - ther na - tions, He re - mains an Eng - lish -
 man! He re - mains an Eng - lish - man!
 man! He re - mains an Eng - lish - man!

rall. *rall.* *rall.* *rall.*

f a tempo

CAPT. C.

In ut - ter-ing a re - pro-ba-tion To a ny Bri-tish
 tar, I try to speak with mod - e-ration, But you have gone too
 far. I'm ve - ry sor - ry to dis - par- age A hum - ble for - mast
 lad, But to seek your cap - tain's child in mar-riage Why, dam-me, it's too

bad! Yes, damme, it's too bad! Yes, damme, it's too bad!

DEADEYE.

SOPRANOS & CONTTS.

Oh! Oh!

TENORS & BASSES.

Oh! Oh!

COUSIN HEBE.

Did you hear him— did you hear him? Oh, the mon - ster o - ver -

He said damme, he said damme, Yes,

He said damme, he said damme,

- bearing! Don't go near him— don't go near him— He is swearing— he is
 he said damme, he said damme, he said damme, Yes.
 Yes, he said damme, damme, damme, damme, Yes,

 SIR J. PORTER.
 swearing! My pain and my dis - tress, I find it is not
 damme.
 damme.
Moderato.
 ea - sy to ex - press; My a - maze - ment-my sur - prise-You may learn from the ex -

CAPTAIN C.

pres - sion of my eyes! My lord— one word— the facts are not before you, The

word was in - ju - di-cious, I al - low, But hear my ex - pla -

SIR J. PORTER.

na-tion, I im-plore you, And you will be in - di-gnант, too, I vow! I will

hear of no de - fence, At - tempt none if you're sen-si-ble. That word of e - vil

sense, Is wholly in - de - fens-ible. Go, ri-bald, get you hence To your

ca-bin with ce - le-ri-ty. This is the con-se - quence Of ill - ad - vised as -

SIR J. PORTER.

- pe-ri-ty! SOPRANO $\ddot{\text{S}}$ & CONTRALTOS. For ill

This is the con-se - quence Of ill - ad_vised as - pe-ri-ty!
TENORS & BASSES.

This is the con-se - quence Of ill - ad_vised as - pe-ri-ty!

stringendo molto

teach you all, ere long, To re - train from lan-guage strong. For I

p stringendo molto

COUSIN HEBE. *sempre stringendo*

have-n't an - y sym-pa-thy for ill-bred taunts! No more have his sis-ters, nor his

sempre stringendo

cousins, nor his aunts.

CHORUS.

cresc.

No more have his sisters, nor his cousins, nor his aunts, No

cresc.

No more have his sisters, nor his cousins, nor his aunts, No

cresc.

vivace

more have his sisters, nor his cousins, nor his aunts, His sisters, nor his cousins, Whom he

more have his sisters, nor his cousins, nor his aunts, His sisters, nor his cousins, Whom he

vivace

reck - ers up by doz - ens, nor his aunts!

For he

reck - ons up by dez - ens, nor his aunts!

For he

ff

Vo. 19.

OCTETT and CHORUS.

Allegretto moderato.

RALPH,

A musical score for two voices and piano. The vocal parts are in 6/8 time, while the piano part is in 8/8 time. The vocal line consists of two staves: 'VOICE.' and 'PIANO.'. The piano part provides harmonic support with sustained notes and chords. The lyrics 'Farewell, my own, Light of my life, farewell' are written below the vocal staves.

well! For crime un_know n I go to a dun - geon cell.

The musical score consists of two staves. The top staff is for the voice, featuring a soprano C-clef, a common time signature, and a key signature of one sharp. The lyrics are written below the notes. The bottom staff is for the piano, showing a bass F-clef and a treble G-clef, with a key signature of one sharp. The piano part consists of a continuous harmonic progression of chords.

JOSEPHINE.

A musical score for 'The Parting' featuring three staves. The top staff is in treble clef, the middle staff in treble clef, and the bottom staff in bass clef. The lyrics 'I will a tone: In the meantime, farewell! And all a-' are written above the top staff. The middle staff consists of a continuous series of sixteenth-note chords. The bottom staff consists of eighth-note chords.

SIR J. PORTER.

A musical score for a solo voice and piano. The vocal line consists of a soprano melody with lyrics: "lone Re-joice in your dun-geon cell! A bone, a bone I'll". The piano accompaniment features a steady eighth-note bass line and a treble clef line with eighth-note chords.

pick with this sailor fell; Let him be shown At once to his dungeon cell.

p COUSIN HEBE.

He'll hear no tone — Of the maiden he loves so well! No te - le -

DEADEYE

p He'll hear no tone — Of the maiden he loves so well! No te - le -

BOATSWAIN.

p He'll hear no tone — Of the maiden he loves so well! No te - le -

p CARPENTER.

He'll hear no tone — Of the maiden he loves so well! No te - le -

MRS. CRIPPS.

phone Com_mu_ni_cates with his cell! But when is known — The

phone Com_mu_ni_cates with his cell!

secret I have to tell, Wide will be thrown, The door of his dungeon cell.

cresc.

mf JOSEPHINE.
Fare - well, my own, Light of my life, fare - well! And all a -

mf COUSIN HEBE.
He'll hear no tone Of her he loves so well! Let him be

mf MRS. CRIPPS.
He'll hear no tone Of her he loves so well! For crime un -

mf RALPH.
Fare - well, my own, Light of my life, fare - well! For crime un -

mf SIR J. PORTER.
He'll hear no tone Of her he loves so well! Let him be

mf DEADEYE.
He'll hear no tone Of her he loves so well! For crime un -

mf BOATSWAIN.
He'll hear no tone Of her he loves so well! For crime un -

mf CARPENTER.
He'll hear no tone Of her he loves so well! For crime un -

CHORUS. SOPRANOS & CONTRALOTOS.
For crime un -

TENORS & BASSES.
For crime un -

For crime un -

J. *cresc.* *molto* *ff* lone Rejoice in your dun - geon, your dun - geon cell!
 H. *cresc.* *molto* *ff* shown At once to a dun - geon, a dun - geon cell!
 C. *cresc.* *molto* *ff* known He goes to a dun - geon, a dun - geon cell!
 R. *cresc.* *molto* *ff* known I go to a dun - geon, a dun - geon cell!
 Sir J. *cresc.* *molto* *ff* shown At once to his dun - geon, his dun - geon cell!
 D. *cresc.* *molto* *ff* known He goes to a dun - geon, a dun - geon cell!
 B. *cresc.* *molto* *ff* known He goes to a dun - geon, a dun - geon cell!
 C. *cresc.* *molto* *ff* known He goes to a dun - geon, a dun - geon cell!
 (Brass.) *trem.* *f* known He goes to a dun - geon, a dun - geon cell!
 known He goes to a dun - geon, a dun - geon cell!

SIR J. PORTER.

My pain and my dis - tress Again it is not ea - sy to ex - press; My a -
ff

- maze - ment, my sur -prise A -gain you may dis - co - ver from my eyes!
 CHORUS. *p*
 How *p*
 How
 MRS. CRIPPS.
 Hold! Ere up - on your
 ter - ri - ble the as - pect of his eyes!
 ter - ri - ble the as - pect of his eyes!
 loss You lay much stress, A long concealed crime I would con - fess!

Nº 20.

LEGEND.— (Mrs. Cripps and Chorus.)

MRS. CRIPPS.

VOICE. PIANO.

1. A

tremolo

many years a - go, When I was young and charming, As some of you may
 know, I prac - tis'd ba - by - farming.

CHORUS.

Now this is most a - larming! When
 Now this is most a - larming! When

she was young and charming, She practis'd ba - by - farming, A ma - ny years a -

she was young and charming, She practis'd ba - by - farming, A ma - ny years a -

MRS. CRIPPS.

Two ten - der babes I nuss'd, One was of low con - di - tion; The

- go.

- go.

o - ther, up - per crust, A re - gu - lar pa - trician.

Now, this is the po -

Now, this is the po -

cresc.

sf

p

- sition. One was of low con - di tion, The o _ ther a pa _ tri_cian, A
 - sition. One was of low con - di tion, The o _ ther a pa _ tri_cian, A
 cresc.
 cresc.
 cresc.

MRS. CRIPPS.

2. Oh, bi_ter is my
 ma_ny years a _ go.
 ma_ny years a _ go.

p

cup! How - e _ ver could I do it? I mixed those chil _ dren up, And

not a crea _ ture knew it!

How _ e _ ver could you do it? Some day, no doubt, you'll

How _ e _ ver could you do it? Some day, no doubt, you'll

In

rue it, Al _ though no crea _ ture knew it, So ma _ ny years a _ go.

rue it, Al _ though no crea _ ture knew it, So ma _ ny years a _ go.

time each lit _ tlé waif For_sook his fos _ ter mo _ ther, The well-born babe was

cresc.

Ralph- Your cap - tain was the o - ther!

They left their fos - ter - mo - ther, The

They left their fos - ter - mo - ther, The

sf

p

cresc.

p

A

one was Ralph, our bro - ther, Our cap - tain was the o - ther. *cresc.* *p* *A*

one was Ralph, our bro - ther, Our cap - tain was the o - ther, *A*

cresc.

rall.

ma - ny years a - go. *rall.*

ma - ny years a - go. *rall.*

ma - ny years a - go. *a tempo*

p

N^o 21.

FINALE.

Allegro vivace.

JOSEPHINE.

Oh joy, oh rapture

COUSIN HEBE.

Oh joy, oh rapture

RALPH.

Oh joy, oh rapture

DEADEYE.

Oh joy, oh rapture

Allegro vivace.

PIANO.

f

un _ for _ seen! The cloud _ ed sky is now se _ rene, The god of day, the

un _ for _ seen! The cloud _ ed sky is now se _ rene, The god of day, the

un _ for _ seen! The cloud _ ed sky is now se _ rene, The god of day, the

un _ for _ seen! The cloud _ ed sky is now se _ rene, The god of day, the

orb of love, Has hung his en - sign high a - bove; The sky is all a -

orb of love, Has hung his en - sign high a - bove; The sky is all a -

orb of love, Has hung his en - sign high a - bove; The sky is all a -

orb of love, Has hung his en - sign high a - bove; The sky is all a -

blaze. We'll chase the lag - ging

blaze. They'll chase the lag - ging

blaze. With woo - ing words and lov - ing song We'll chase the lag - ging

blaze. With woo - ing words They'll chase the lag - ging hours a -

blaze.

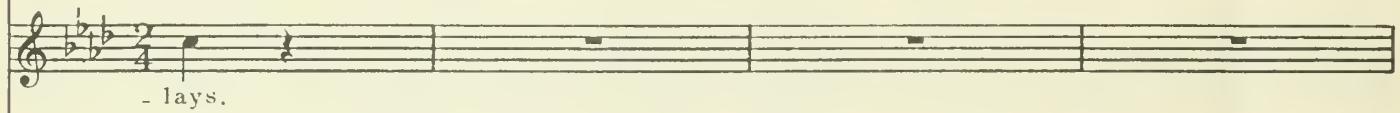
hours a long, And if he finds the maid en coy, Well mur mur forth de-
 hours a long, And if he finds the maid en coy, They'll mur mur forth de-
 hours a long, And it I find the maid en coy, Well mur mur forth de-
 long, And if he finds the maid en coy, They'll mur mur forth de-

co - rous joy, In dream - - - - y roun - de -

co - rous joy, In dream - - - - y roun - de -

co - rous joy, In dream - - - - y roun - de -

co - rous joy, In dream - y roun - de - lays, in roun - de -



CAPTAIN C. CHORUS OF MEN.

lays. For he's the captain of the *Pinafore*, And a right good captain,

p *f*

CAPTAIN C.

too! And though before my fall I was captain of you all, I'm a

p

CHORUS OF MEN.

mem·ber of the crew. And though before his fall He was captain of us all, He's a

f

CAPTAIN C.

mem - ber of the crew. I shall mar - ry with a wife, In my

humble rank of life! And you, my own, are - she. I must

wan - der to and fro, But wher - ever I may go, I shall ne - ver be un - true to

CHORUS OF MEN. CAP. C. CHORUS OF MEN.

thee! What, ne - ver? No, ne - ver! What, ne - ver?

CAP. C. CHORUS OF MEN. TENORS only.

Hardly e - ver! Hardly e - ver be un - true to thee. Then

TENORS.



give three cheers, and one cheer more, For the former captain of the Pin - a - fore, Then

BASSES.



give three cheers, and one cheer more, For the former captain of the Pin - a - fore, Then

give three cheers, and one cheer more, For the captain of the Pin - a - fore.

give three cheers, and one cheer more, For the captain of the Pin - a - fore.

MRS. CRIPPS.

For he loves lit - tle But - ter - cup, dear lit - tle But - ter - cup,

Thought could ne_ver tell why;— But still he loves But_ter_cup, poor lit_tle

Tutti. CHORUS. *f*

But_ter_cup, Sweet lit_tle But_ter_cup, aye! For he loves lit_tle But_ter_cup,

dear lit_tle But_ter_cup, Though I could ne_ver tell why; But still he loves

SIR J. PORTER.

But_ter_cup, dear lit_tle But_ter_cup, sweet lit_tle But_ter_cup, aye! I'm the

mon_arch of the sea, And when I've mar_ried thee, I'll be
stringendo molto

COUSIN HEBE.

true to the de - vo-tion that my love im - plants, Then good - bye to your sis-ters, and your

Vivace.
TUTTI.

cousins, and your aunts, Es - pe-cial-ly your cousins, Whom you reck-on up by dozens. Then good-

Then good-

- bye to your sisters, and your cousins, and your aunts, Es - pe-cial-ly your cou-sins, Whom you

- bye to your sisters, and your cousins, and your aunts, Es - pe-cial-ly your cou-sins, Whom you

reck-on up by doz-ens, and your aunts! For he is an

reck-on up by doz-ens, and your aunts! For he is an

ff

Eng - lish - man! For he him - self has said it,

Eng - lish - man! For he him - self has said it,

And it's That he

And it's great - ly to his cre - dit, That he

And it's great - ly to his cre - dit, That he

That he is an *
is an Eng - lish - man! — That he is an Eng - - -

is an Eng - lish - man! — That he is an Eng - - -

8.....

l - - - lish - man!

l - - - lish - man!

(CURTAIN.)

*ALTERNATIVE ENDING.

Musical score for 'Lishman!' and 'Curtain'. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in treble clef. The vocal line 'lish - man!' is written in the top and middle staves. The bottom staff contains a dynamic instruction 'STR' and a 'CURTAIN.' label. The score is set on a light beige background with black musical notation.

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EDITED AND ARRANGED BY

Dr. W. G. McNAUGHT

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CONCERT EDITION

— OF —

TALES OF HOFFMANN

(*Les Contes d' Hoffman*)

This has been designed for Chorus and Three Soloists, Soprano, Tenor and Baritone, to whom the following parts are allotted:—

| | | | | | | |
|----------|----|----|----|--------------|----|---|
| PROLOGUE | .. | .. | .. | { Tenor .. | .. | <i>Hoffmann & Nathaniel.</i> |
| | | | | | .. | <i>Lindorf, Hermann & Nicklaus.</i> |
| ACT I. | .. | .. | .. | { Soprano .. | .. | <i>Olympia.</i> |
| | | | | | .. | <i>Hoffmann.</i> |
| | | | | | .. | <i>Coppélius.</i> |
| ACT II. | .. | .. | .. | { Soprano .. | .. | <i>Giulietta.</i> |
| | | | | | .. | <i>Hoffmann.</i> |
| | | | | | .. | <i>Nicklaus & Dapertutto.</i> |
| ACT III. | .. | .. | .. | { Soprano .. | .. | <i>Antonia.</i> |
| | | | | | .. | <i>Hoffmann.</i> |
| | | | | | .. | <i>Miracle.</i> |
| EPILOGUE | .. | .. | .. | Tenor .. | .. | <i>Hoffmann.</i> |

NOTE.

In this Concert Edition the continuity of the plot is maintained. Cuts, however, can be made at the discretion of the conductor. The entire work takes about 1½ hours without any breaks between numbers. It will therefore fill an entire programme.

Orchestral material is available for hire from the publishers. The conductor's score consists of a copy of the Vocal Score in which the Orchestration is adequately indicated.—M. J

Ladies' voices should be used wherever advisable to strengthen the male choruses.

